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WALKS IN LONDON

"Out of monuments, names, wordes, proverbs, traditions, private recordes and evidences, fragments of stories, passages of bookes, and the like, we doe save and recover somewhat from the deluge of Time."

Lord Bacon. Advance of Learning.

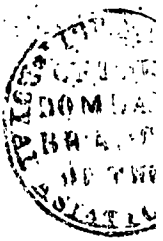
"They who make researches into Antiquity, may be said to passe often through many dark lobbies and dusky places, before they come to the *Aula lucis*, the great hall of light; they must repair to old archives, and peruse many moulded and moth-eaten records, and so bring light as it were out of darkness, to inform the present world what the former did, and make us see truth through our ancestors' eyes."

J. Howel. Londinopolis.

"I'll see these things!—They're rare and passing curious—
But thus 'tis ever; what's within our ken,
Owl-like, we blink at, and direct our search
To farthest Inde in quest of novelties;
Whilst here, at home, upon our very thresholds,
Ten thousand objects hurtle into view,
Of Int'rest wonderful."

Old Play.

WALKS IN LONDON



BY

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IN TWO VOLUMES

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CONTENTS OF VOL. II.

CHAP.		PAGE
I.	TRAFALGAR SQUARE AND THE NATIONAL GALLERY	1
II.	THE WEST-END	43
III.	REGENT STREET AND REGENT'S PARK	124
IV.	BY OXFORD STREET TO THE CITY	148
V.	WHITEHALL	202
VI.	WESTMINSTER ABBEY—I.	228
VII.	WESTMINSTER ABBEY—II.	321
VIII.	WESTMINSTER	374
IX.	LAMBETH	404
X.	CHELSEA	424
XI.	KENSINGTON AND HOLLAND HOUSE	451
XII.	SOUTH KENSINGTON	476

CHAPTER I.

TRAFALGAR SQUARE AND THE NATIONAL GALLERY.

LET us find ourselves again at Charing Cross, which forms the south-eastern angle of *Trafalgar Square*, a dreary expanse of granite with two granite fountains, intended to commemorate the last victory of Nelson. Its northern side is occupied by the miserable buildings of the National Gallery; its eastern and western sides by a hideous hotel and a frightful club. Where the noble Jacobian screen of Northumberland House (which was so admirably adapted for a National Portrait Gallery) once drew the eye away from these abominations by its dignity and beauty, a view of the funnel-roof of Charing Cross Railway Station forms a poor substitute for the time-honoured palace of the Percy's! In the centre of the square is a Corinthian pillar of Devonshire granite, 145 feet in height, by *W. Railton*, erected in 1843. It supports a statue of Nelson by *E. H. Baily, R.A.*, a very poor work, which, however, does not much signify, as it can only be properly seen from the top of the Duke of York's column, which no one ascends. The pedestal of the column is decorated by reliefs.

North. The Battle of Nile by *Woodington.*
South. The Death of Nelson by *Carew.*
West. The Battle of St. Vincent by *Watson* and *Woodington.*
East. The Bombardment of Copenhagen by *Ternouth.*

The noble lions at the foot of the column were added by *Sir E. Landseer* in 1867. Only one of them was modelled: a slight variation in the treatment adapted the others to their pedestals. Their chief grandeur lies in their mighty simplicity.

At the south-west angle of the square is a statue of Sir

One of Landseer's Lions.

C. S. Napier by *Adams;* at the south-east angle a statue of Sir Henry Havelock by *Behnes.* On a pedestal at the north-west corner is an equestrian statue of George IV. by *Chantrey,* intended to surmount the Marble Arch when it stood in front of Buckingham Palace. The corresponding pedestal is vacant, and likely to remain so: there has never been a pendant to George IV.

On the east side of Trafalgar Square is its one ornament. Here, on a noble basement, approached by a broad flight of steps, rises the beautiful portico of the *Church of St.*

Martin in the Fields. It is the masterpiece of *Gibbs* (1721—26), and is the only perfect example of a Grecian portico in London. The regular rectangular plan on which Trafalgar Square was first laid out was abandoned simply to bring it into view; yet, in 1877, the Metropolitan Board of Works, for the sake of giving uniformity to a new street, seriously contemplated the destruction of the well-graded basement to which it owes all its beauty of proportion, and which is one of the chief features of a Greek portico. However, Parliament happily interfered, and the portico survives.

"Beautiful for situation, elegant in proportion, and perfect in construction, it is precisely the kind of building that the angle of Trafalgar Square requires. It is thoroughly in its place, is in harmony with all its surroundings, and lends more grace than it receives to 'the finest site in Europe.' From whatever point it is seen, it impresses the beholder as a work of art, impelling him to draw nearer and examine it in detail, and unlike many other architectural structures it does not disappoint upon examination."—*Morning Post, Feb.*, 1877.

The building of St. Martin's is commemorated in the lines of Savage—

> "O Gibbs! whose art the solemn fane can raise,
> Where God delights to dwell, and man to praise."

But its portico is its best feature, and the effect even of this is injured by the tower, which seems to rise out of it. The sides of the church are poor; "in all," as Walpole says, "is wanting that harmonious simplicity which bespeaks a genius." The vane on the handsome steeple bears a crown, to show that this is the royal parish. In its upper story is preserved a "sanctus bell" from the earlier church on this

site; it was rung at the point when the priest said "Holy, Holy, Holy, Lord God of Sabaoth," that the Catholic population outside might share in the feeling of the service.

The existence of a church here is mentioned as early as 1222. Henry VIII. was induced to rebuild it by the annoyance which he felt at the funerals constantly passing his windows of Whitehall on their way to St. Margaret's, and his church, still really "in the Fields," to which a chancel was added by Prince Henry in 1607, became a favourite burial-place in the time of the Stuarts. It may be called the artists' church, for amongst those interred here were Nicholas Hiliard, miniature-painter to Elizabeth, 1619; Paul Vansomer, painter to James I., 1621; Sir John Davies the poet, author of "Nosce teipsum," so much extolled by Hallam and Southey, 1626; Nicholas Laniere the musician, 1646; Dobson, the first eminent portrait-painter of English birth, called "the English Vandyke," 1646; Nicholas Stone the sculptor, 1647; and Louis Laguerre, 1721. The Hon. Robert Boyle (1691), the religious philosopher, author of many theological works, was buried here, and his funeral sermon was preached by Bishop Burnet, who was his intimate friend. Two of the tombs from the ancient church, those of Sir Thomas Mayerne, physician to James I. and Charles I., 1655—56, and of Secretary Coventry, 1686, are preserved in the vaults of the present edifice. The register of the church records the baptism of the great Lord Bacon, born hard by at York House, in 1561. It has been said that Prince Charles Edward renounced the religion of his forefathers here.*

* Walpole's Letters to Sir Horace Mann.

Amongst those who were buried in the churchyard was (Nov. 15, 1615) the beautiful Mrs. Anne Turner, who was hanged at Tyburn for her part in the murder of Sir Thomas Overbury, and who, "having been the first person to bring yellow starched ruffs into popularity, was condemned by Coke to be hang'd in her yellow Tiffiny ruff and cuffs," the hangman also having his bands and cuffs of the same, "which made many to forbear the use of that horrid starch, till it at last grew generally to be detested and disused." After he had lain in state, the murdered body of Sir Edmund Berry Godfrey* was buried in this churchyard in 1679, with an immense public funeral, at the head of which walked seventy-two clergymen of the Church of England, in full canonicals; John Lacy, the dramatist, was buried here in 1681; Sir Winston Churchill, father of the great Duke of Marlborough, in 1688; George Farquhar, the comedy-writer and friend of Wilkes, in 1707; and Lord Mohun, killed in duel with the Duke of Hamilton, in 1711. In 1762 Hogarth and Reynolds here followed Roubiliac to his grave, which was near that of Nell Gwynne, who died of an apoplexy in her house in Pall Mall in 1687, being only in her thirty-eighth year. She left an annual sum of money to the bell-ringers which they still enjoy. Archbishop Tenison, who had attended her death-bed, preached her funeral sermon here with great extolling of her virtues,

* Macaulay and others write the name Edmundsbury. But in the cloisters of Westminster Abbey there is a monument to a brother of Sir Edmund, where he is designated as Edmundus Berry Godfrey. The best authority, however, is Sir Edmund's father. The Diary of Thomas Godfrey of Lidd, in Kent, says, "My wife was delivered of another son the 23rd of December, 1621, who was christened the 13th January, being Sunday. His godfather was my cousin John Berrie, his other godfather my faithful loving friend and my neighbour sometime in Greek Street, Mr. Edmund Harrison, the king's embroiderer. They named my son Edmund Berrie, the one's name, and the other's Christian name."

a fact which, repeated to Queen Mary II. by the desire of his enemies to bring him into discredit, only drew from her the answer, "I have heard as much. It is a sign that the unfortunate woman died penitent; for if I can read a man's heart through his looks, had she not made a pious and Christian end, the doctor would never have been induced to speak well of her."

The parish of St. Martin's, now much subdivided, was formerly the largest in London. Burnet speaks of it in 1680 as "the greatest cure in England," and Baxter tells how its population consisted of 40,000 persons more than could find room in the church. The labyrinthine alleys near the church, destroyed in the formation of Trafalgar Square, were known as "the Bermudas;" hence the reference in Ben Jonson—

> "Pirates here at land
> Have their Bermudas and their Streights in the Strand."
> *Ep. to E. of Dorset.*

In the time of the Commonwealth St. Martin's Lane was a shady lane with a hedge on either side. It was open country as far as the village of St. Giles's. In a proclamation of 1546, Henry VIII. desires to have "the games of Hare, Partridge, Pheasant and Heron," preserved from the Palace of Westminster to St. Giles's in the Fields. In Faithorne's Map of London, 1658, St. Martin's Lane is the western boundary of the town. At one time the Lane was the especial resort of artists, and in one of its entries, *St. Peter's Court*, was the first house of the Royal Academy. Sir James Thornhill lived in the Lane, at No. 104; Sir J. Reynolds lived opposite May's Buildings, before he moved to Leicester Square; Roubiliac lived in Peter's

Court in 1756; Fuseli at No. 100 in 1784; and the interior of a room in No. 96 is introduced by Hogarth in the "Rake's Progress." * *Cecil Court*, on the left of St. Martin's Lane, commemorates the old house of the Cecils, created Earls of Salisbury in 1605, and *Cranbourne Alley* took its name from their second title.

The ambition of London tradesmen might justly feel encouraged by the almost European reputation which was obtained in his own day by Thomas Chippendale, a cabinet-maker of St. Martin's Lane, and which has not diminished, but increased, since his death. He published here, in 1752, that exceedingly rare work, the "Gentleman and Cabinet Makers' Director."

The north of what is now Trafalgar Square is the place where the king's hawks were kept in the time of Richard II. Sir Simon Burley is mentioned as keeper of the falcons "at the meuse† near Charing Cross." The site was occupied by the Royal Stables from the time of Henry VIII. to that of George IV., when they gave place to the *National Gallery*, built 1832—38 from designs of *W. Wilkins, R.A.* The handsome portico of the Prince Regent's palace of Carlton House has been removed hither, and in spite of the wretched dome above it, if it were approached by steps like those of St. Martin's, it would be effective: as it is, it is miserable.‡ The, till lately, fine view from the

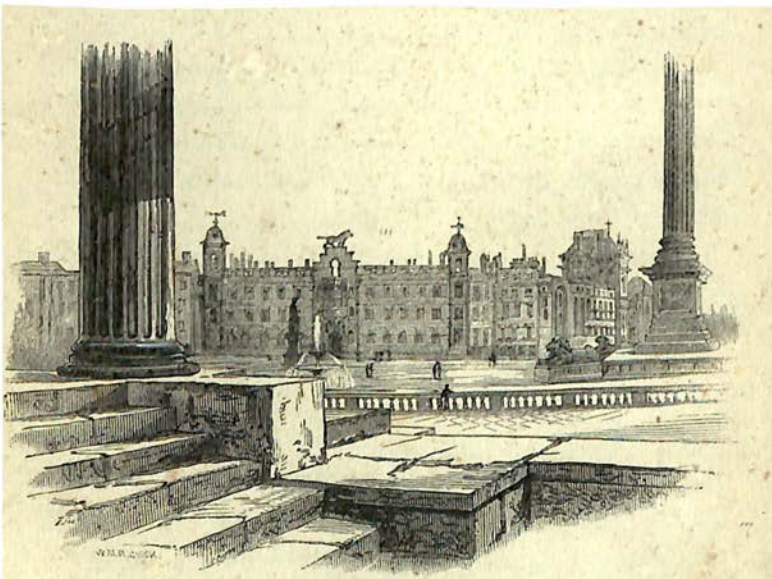
* See Rev. W. G. Humphry's "History of the Parish of St. Martin's in the Fields."

† The word *mew* was applied by falconers to the moulting of birds: it is the French word *mue*, derived from the Latin *mutare*, to change.

‡ The National Gallery is open to the public on Mondays, Tuesdays, Wednesdays, and Saturdays: on Thursdays and Fridays it is open to students only. The hours of admission are from 10 to 5 from November to April, and from 10 to 6 in May, June, July, August, and the first fortnight in September. During the last two weeks of September and the whole of October the Gallery is closed.

portico has been utterly ruined by the destruction of Northumberland House.

"This unhappy structure may be said to have everything it ought not to have, and nothing which it ought to have. It possesses windows without glass, a cupola without size, a portico without height, pepper-boxes without pepper, and the finest site in Europe without anything to show upon it."—*All the Year Round.* 1862.



Northumberland House—from the National Gallery.

The National Collection of pictures originated in the purchase of Mr. Angerstein's Gallery on the urgent advice of Sir George Beaumont, who added to it his own collection of pictures, in 1824. It has since then been enormously increased by donations and purchases. A sum of £10,000 is annually allotted to the purchase of pictures. The contents of the gallery were rehung in

1876, when many new rooms were opened, which allow an advantageous arrangement of the pictures, but are full of meretricious taste in their upper decorations, and of tawdry colour injurious to the effect of the precious works of art they contain. The collection (according to the numbers attached to the Rooms) begins with the specimens of the British school; but alas! the curators are only beginning to realise the truth of Ruskin's advice that—

"It is of the highest importance that the works of each master should be kept together; no great master can be thoroughly enjoyed but by getting into his humour, and remaining long enough under his influence to understand his whole mode and cast of thought."

It is impossible to notice all the pictures here: they will be found described in the admirable catalogues of Mr. Wornum which are sold at the door. But "in a picture gallery," as Shelley says, "you see three hundred pictures you forget for one you remember," and the object of the following catalogue is to notice only the best specimens of each master deserving attention, or pictures which are important as portraits, as constant popular favourites, or for some story with which they are connected. Such works as may be considered *chefs-d'œuvre*, even when compared with foreign collections, are marked with an asterisk. When the painters are first mentioned the dates of their birth and death are given.

"A fine gallery of pictures is like a palace of thought."—*Hazlitt.*

"The duration and stability of the fame of the old masters of painting is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every chord of sympathetic approbation."—*Sir J. Reynolds.*

"Painting is an intermediate somewhat between a thought and a thing."—*Coleridge.*

At the foot of the Staircase on the left are—

Statue of Sir David Wilkie, 1785—1841, by *S. Joseph*—his pallet is inserted in the pedestal.

Bust of Thomas Stothard, 1755—1834, *Weekes.*

Bust of W. Mulready, 1796—1863, *Weekes.*

Relief of Thetis issuing from the sea to console Achilles for the loss of Patroclus—*T. Banks.*

Troilus and Cressida, painted in 1806 by *John Opie*, 1761—1807.

Manto and Tiresias, painted by *Henry Singleton*, 1766—1839.

The Collection is supposed to begin in the room farthest from the head of the Staircase. We may notice (beginning on the left) in—

Room I.

430. *E. M. Ward.* Dr. Johnson waiting neglected for an audience in the ante-room of Lord Chesterfield.

* 604. *Sir E. Landseer*, 1802—1873. "Dignity and Impudence"—a bloodhound and a Scotch terrier looking out of the same kennel.

449. *Alexander Johnston.* Tillotson administering the sacrament to Lord and Lady William Russell at the Tower on the day before his execution.

432. *E. M. Ward.* The South Sea Bubble, a Scene in Change Alley in 1720—a picture full of excitement and movement.

* 621. *Rosa Bonheur.* The Horse Fair—a repetition from a larger picture.

810. *Charles Poussin* (Modern French School). Pardon Day on the fête of Notre Dame de Bon Secours at Guingamp in Brittany—a multitude of peasants in costume, in a sunlit wood.

616. *E. M. Ward.* James II. receiving the news of the landing of William of Orange in the palace of Whitehall, 1688.

425. *J. R. Herbert.* Sir Thomas More with Margaret Roper watching the monks of the Charterhouse led to execution from his prison window.

620. *Frederick R. Lee.* A River with low-lying banks: the cattle by *T. S. Cooper.*

427. *Thomas Webster.* A Dame's School—full of nature and charm.

410. *Sir E. Landseer.* "Low Life" and "High Life"—two dogs.

615. *W. P. Frith.* The Derby Day, 1856—a gaudy and ugly, but popular picture.

411. *Sir E. Landseer.* "Highland Music"—an old piper interrupting five dogs at their supper with his bagpipes.

609. *Sir E. Landseer.* "The Maid and the Magpie"—the story which was made the subject of Rossini's Opera, the "Gazza Ladra."

447. *E. W. Cooke.* Dutch Boats in a Calm.

422. *Daniel Maclise,* 1811—1870. The Play-Scene in Hamlet.

* 608. *Sir E. Landseer.* "Alexander and Diogenes"—a group of dogs.

* 606. *Sir E. Landseer.* "Shoeing."

Room II. (turning left).

369. *Joseph Mallord William Turner,* 1775—1851. The Prince of Orange landing at Torbay, 1688.

407. *Clarkson Stanfield,* 1793—1867. Canal of the Giudecca, Venice.

397. *Sir Charles Eastlake,* 1793—1865. Christ lamenting over Jerusalem.

688. *James Ward,* 1769—1859. A Landscape with Cattle—painted in emulation of the Bull of Paul Potter at the Hague, at the suggestion of Benjamin West.

374. *R. P. Bonington,* 1801—1828. The Piazzetta of St. Mark's at Venice.

394. *William Mulready,* 1786—1863. Tipsy Men returning from a Fair.

452. *John Frederick Herring,* 1794—1865. "The Frugal Meal"—an admirable specimen of this great horse-painter.

898. *Sir Charles Eastlake.* Lord Byron's Dream—a beautiful Greek landscape.

388. *Thomas Unvins,* 1782—1857. "Le Chapeau de Brigand"—a little girl who has dressed herself up in a costume found in a painter's studio during his absence.

* 600. *Joseph Laurens Dyckmans* (Flemish School). The Blind Beggar—bequeathed by Miss Jane Clarke, a milliner in Regent Street.

404. *C. Stanfield.* Entrance to the Zuyder Zee, Texel Island.

412. *Sir E. Landseer.* The Hunted Stag.

Room III.

340. *Sir Augustus Callcott,* 1779—1844. Dutch Peasants returning from Market.

689. *John Crome,* "Old Crome," the Norwich Painter, 1769—1821. Mousehold Heath, near Norwich.

338. *William Hilton,* 1786—1839. The meeting of Eleazar and Rebekah—beautiful in colour, but without expression.

897. *J. Crome.* The Chapel Fields at Norwich.

327. *John Constable,* 1776—1837. The Valley Farm.

121. *Benjamin West,* 1738—1820. Cleombrotus banished by his father-in-law, Leonidas II. of Sparta.

"How do you like West?" said I to Canova. "*Comme ça.*" "*Au moins,*" said I, "*il compose bien.*" "*Non, monsieur,*" said Canova, "*il met des modèles en groupes.*"—*Haydon's Autobiography.*

130. *J. Constable.* The Corn Field.

300. *John Hoppner,* 1759—1810. Portrait of William Pitt the Prime Minister.

894. *Sir David Wilkie,* 1785—1841. The Preaching of John Knox before the Lords of the Congregation, June 10, 1559.

345. *Sir A. Callcott.* The Old Pier at Littlehampton.

813. *Turner.* Fishing Boats in a stiff breeze, off the coast.

* 99. *D. Wilkie.* The Blind Fiddler—a charmingly dramatic picture, painted for Sir G. Beaumont.

126. *Benjamin West.* Pylades and Orestes brought as victims before Iphigenia—one of the earliest and best pictures of the master.

122. *D. Wilkie.* The Village Festival.

922. *Sir Thomas Lawrence,* 1769—1830. A Child with a Kid.

241. *Sir D. Wilkie.* The Parish Beadle.

785. *Sir T. Lawrence.* Portrait of Mrs. Siddons, bequeathed by her daughter.

119. *Sir George Beaumont,* 1753—1827. A Landscape in the Ardennes, with Jacques and the Wounded Stag, from "As You Like It."

120. *Sir William Beechey,* 1753—1839. Portrait of Joseph Nollekens the Sculptor.

317. *Thomas Stothard,* 1755—1834. A Greek Vintage.

171. *John Jackson,* 1778—1831. Portrait of Sir John Soane, the architect of the Bank of England. Jackson was the son of a tailor, whose genius for art was awakened by seeing the pictures at Castle Howard.

370. *Turner.* Venice, from the sea.

371. *Turner.* "Lake Avernus"—quite imaginary.

372. *Turner.* The Canal of the Giudecca, Venice.

183. *Thomas Phillips,* 1770—1845. Portrait of Sir David Wilkie in his 44th year.

Room IV.

Is entirely devoted to *Sketches by Turner.* Here are all the sketches in brown for the "Liber Studiorum," executed in 1807 in imitation of

the "Liber Veritatis" of Claude. Norham Castle, and the Devil's Bridge, near Andermatt, are perhaps the best. The other sketches are often mere indications of form, or splashes of colour, but in both the most salient points are given. Those of Venice will bring its sun-illumined towers and glistening water most vividly to the mind: those of Rome are heavier, and less characteristic.

* 41. The Battle of Fort Rock, in the Val d'Aosta, painted in 1815—a tremendous struggle of the elements above harmonizes with the battle below.

* 35. Edinburgh from the Calton Hill—a noble drawing; the castle and town are seen in the golden haze of a summer sunset.

560. Chichester Canal—a very powerful though unfinished sketch in oils.

Room V.

682. *Benjamin Robert Haydon*, 1786—1846. Punch and Judy, or Life in London. The scene is in the New Road, near Marylebone Church.

229. *Gilbert Stuart*, 1755—1828. Portrait of Benjamin West.

792. *Thomas Barker*, the Bath painter, 1769—1847. A Woodman and his Dog in a storm.

131. *Benjamin West.* Christ healing the sick in the Temple. Greatly admired when first exhibited.

188. *Sir T. Lawrence.* Portrait of Mrs. Siddons—presented by her friend Mrs. Fitzhugh.

217. *Gilbert Stuart.* Portrait of William Woollett the engraver.

793. *John Martin*, 1789—1854. The Destruction of Herculaneum and Pompeii.

Passing, in the entrance, a group of "Hylas and the Water Nymphs," by *John Gibson*, we reach—

Room VI., entirely devoted to the great works of Turner, which he bequeathed to the nation. Amongst so many, attention may be especially directed to—

* 524. The Fighting Temeraire tugged to her Last Berth. She was an old 98, captured at the battle of the Nile, and, commanded by Captain Harvey, was the second ship in Lord Nelson's division at the battle of Trafalgar, 1805. She was broken up at Deptford in 1838.

516. "Childe Harold's Pilgrimage," an imaginary Italian Landscape—the bridge is that of Narni; second period of the master.

505. The Bay of Baiæ.

511. The Distant View of Orvieto, 1830.

508. Ulysses deriding Polyphemus (1829)—a gorgeous golden and crimson sunrise. The sky is perhaps the finest Turner ever painted: the picture is a grand specimen of his second manner.

* 492. Sunrise on a Frosty Morning.

483. London from Greenwich.

* 497. Crossing the Brook—the valley of the Tamar looking towards Mount Edgecumbe.

496. Bligh Sand, near Sheerness.

458. Portrait of Himself, c. 1802.

* 472. Calais Pier, 1803. In point of date this is the earliest masterpiece of the artist. It is a grand picture, but the shadows are exaggerated in order to render the lights more powerful.

501. The Meuse, an Orange-Merchantman going to pieces on the bar.

480. The Death of Nelson at the Battle of Trafalgar, Oct. 21, 1805.

476. The Shipwreck—fishing boats coming to the rescue. 1805.

470. The Tenth Plague of Egypt.

495. Apuleia in search of Apuleius—a beautiful hilly landscape.

528. The Burial of Wilkie. Sir David Wilkie died June 1, 1841, on board the Oriental Steamer off Gibraltar, and was buried at sea.

Room VII.

* 112. *William Hogarth*, 1697—1764. His own portrait.

The feigned oval canvas which contains this characteristic portrait rests on volumes of Shakspeare, Milton, and Swift, the favourite authors of the artist: by the side is his dog Trump. The picture, executed in 1749, remained in the hands of Hogarth's widow till her death in 1789, when it was bought by Mr. Angerstein.

* 307. *Sir Joshua Reynolds*, 1723—1792. The Age of Innocence.

129. *Sir T. Lawrence.* Portrait of John Julius Angerstein the Banker, and the collector of the Angerstein Gallery, which was the foundation of the National Gallery.

162. *Sir J. Reynolds.* The Infant Samuel—a picture frequently repeated by the artist.

79. *Sir J. Reynolds.* The Graces decorating a terminal figure of Hymen. The "Graces" are Lady Townshend, Mrs. Gardener, and Mrs. Beresford, daughters of Sir William Montgomery.

754. *Sir J. Reynolds.* Portraits of the Rev. George Huddesford and Mr. John Codrington Warwick Bampfylde: the latter holds a violin.

684. *Thomas Gainsborough*, 1727 — 1788. Portrait of Ralph Schomberg, Esq.

* 113—118. *W. Hogarth.* The "Marriage à la Mode," or Profligacy in High Life.

Hogarth was "a writer of comedy with a pencil, rather than a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarised by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Molière; in his Marriage à la Mode there is even an intrigue carried on throughout the piece. . . . Hogarth had no model to follow and improve upon. He created his art; and used colours instead of language. He resembles Butler, but his subjects are more universal, and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness."—*Walpole, Anecdotes of Painting.*

No. 113. "The Marriage Contract." The gouty father of the noble bridegroom points to his pedigree, as his share of the dowry, while the rich merchant who is father of the bride is engrossed by the money part. The betrothed couple sit side by side on a sofa, utterly indifferent to one another, and two pointers chained together against their will are emblematic of the ceremony they have been engaged in. The attentions which young Counsellor *Silvertongue* is bestowing upon the bride already indicate the catastrophe.

114. "Shortly after Marriage." The young wife, who has spent the night in playing cards, is seated at the breakfast table. Beyond is seen the card-room with neglected candles still burning. The husband comes in, and flings himself down listlessly after a night's debauch: a little dog sniffs at a lady's cap in his pocket. The old steward leaves the room disconsolate, with a packet of bills.

"The Visit to the Quack Doctor." The young libertine quarrels with a quack and a procuress for having deceived him. The girl, who is the cause of the dispute, stands by with indifference.

116. "The Countess's Dressing-Room." By the death of her father-in-law the wife has become a countess, and the child's coral on the back of her chair shows that she is a mother. But she is still plunged in the most frivolous dissipation. Her morning reception is crowded, and amongst those present we recognise Silvertongue, the young lawyer, lounging on a sofa. He presents her with a ticket for a masquerade, where the assignation is made which leads to the last two scenes.

117. "The Duel and Death of the Earl." The Earl discovers the infidelity of his wife, and, attempting to avenge it, is mortally wounded by her lover. The Countess implores forgiveness from her dying husband; while the lover tries to escape by the window, but is arrested by the watch. The scene, a bedroom, is illuminated from a wood-fire.

118. "The Death of the Countess." The guilty wife takes poison in the house of her father, the London Alderman, upon learning that her lover has been executed by "Counsellor Silvertongue's last dying speech," which lies upon the floor by the empty bottle of laudanum. The old nurse holds up the child to its dying mother. The apothecary scolds the servant who has procured the poison; the doctor retires, as the case is hopeless. The father, with a mixture of comedy and tragedy, draws off the rings of the dying lady. A half-starved hound takes advantage of the confusion to steal a "brawn's head" from the table.

78. *Sir J. Reynolds.* The Holy Family—a graceful but most earthly group. Charles Lamb says, "For a Madonna Sir Joshua has here substituted a sleepy, insensible, unmotherly girl."

789. *T. Gainsborough.* Mr. J. Baillie of Ealing Grove, with his wife and four children.

80. *Gainsborough.* The Market Cart.

681. *Sir J. Reynolds.* Portrait of Captain Orme, standing leaning on his horse.

311. *Gainsborough.* Rustic Children.

* 760. *Gainsborough.* Portrait of Edward Orpin, the parish clerk of Bradford in Wiltshire.

182. *Sir J. Reynolds.* Heads of Angels—being studies from the head of Frances Isabella Ker Gordon, daughter of Lord and Lady William Gordon.

107. *Sir J. Reynolds.* The Banished Lord—a head.

312. *George Romney*, 1734—1802. Lady Hamilton as a Bacchante. "The male heads of Romney were decided and grand, the female lovely; his figures resembled the antique; the limbs were elegant and finely formed; the drapery was well understood. Few artists since the fifteenth century have been able to do so much in so many different branches."—*Flaxman.*

* 111. *Sir J. Reynolds.* Portrait of Lord Heathfield, ob. 1790. One of the noblest portraits of the master. The gallant defender of Gibraltar stands before the rock, which is shrouded in the smoke of the siege. He is represented grasping the key of the fortress, "than which imagination cannot conceive anything more ingenious and heroically characteristic." *

* Barry.

This portrait carries out to the full the theory of the master—"A single figure must be *single*, and not look like a part of a composition with other figures, but must be a composition of itself."

"We cannot look at this picture without thinking of the lines given by Burns to his heroic beggar—

> 'Yet let my country need me, with Elliott to lead me,
> I'd clatter on my stumps at the sound of a drum'—

lines that may have been written while Reynolds was painting the picture."—*Leslie and Taylor's Life of Sir J. Reynolds.*

188. *Richard Wilson*, 1713—1782. The Villa of Mæcenas at Tivoli.

128. *Sir J. Reynolds.* Portrait of the Rt. Hon. W. Wyndham, Secretary at War during Fox's administration.

Room VIII.

725. *Joseph Wright of Derby*, 1734—1797. An Experiment with an Air Pump—upon a Parrot.

306. *Sir J. Reynolds.* Portrait of Himself.

133. *John Hoppner*, 1759—1810. Portrait of "Gentleman Smith" the actor.

325. *Sir T. Lawrence.* Portrait of John Fawcett the Comedian.

144. *Sir T. Lawrence.* Portrait of Benjamin West the Painter, in his 71st year—executed for George IV.

675. *W. Hogarth.* Portrait of his sister, Mary Hogarth, 1746.

302, 303. *R. Wilson.* Scenes in Italy.

* 723. *J. S. Copley*, 1737—1815.* The Death of Major Peirson, killed in an engagement with the French at St. Helier, Jersey, Jan. 6, 1781. The figures introduced in the picture, which represents the carrying the body of Major Peirson out of the fight, are all portraits.

143. *Sir J. Reynolds.* Equestrian portrait of Field Marshal Lord Ligonier, who fought at the Battle of Dettingen, and is buried in Westminster Abbey. Sir Joshua could not paint a horse.

100. *J. S. Copley.* The Fatal Seizure of the great Lord Chatham in the House of Lords, April 7, 1778. The fifty-five peers represented are all portraits.

Outside, on the stairs.

786. *B. R. Haydon*, 1786—1846. The Raising of Lazarus. Most spectators will feel this, intended to rival the Lazarus of Sebastian del Piombo, to be a hideous picture; yet who that has read in "Haydon's Autobiography" the story of the hopes, and struggles, and faith in which

* The father of the Chancellor Lord Lyndhurst.

it was painted, can look on it without the deepest interest? After it was finished he wrote, "If God in his mercy spare that picture, my posthumous reputation is secured."

795. *G. Cruikshank.* "The Worship of Bacchus," or the Results of Drunkenness.

We now turn to the *Foreign School* of Painting.

Room IX. (beginning on the left), chiefly devoted to the works of Claude and Poussin.

62. *Nicolas Poussin,* 1594—1665. A Bacchanalian Dance.

N. Poussin was a native of Normandy, Court Painter to Louis XIV. "No works of any modern have so much the air of antique painting as those of Poussin. Like Polidoro, he studied the ancients so much that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion." —*Sir. J. Reynolds.*

*31. *Gaspar Poussin,* 1613—1675. A Landscape—from the Colonna Palace at Rome. The (entirely subservient) figures introduced represent Abraham and Isaac going to the sacrifice. One of the best works of the artist.

164. *Nicolas Poussin.* The Plague at Ashdod.

42. *N. Poussin.* A Bacchanalian Festival—painted for the Duc de Montmorenci.

"The forms and characters of the figures introduced are purely ideal, borrowed from the finest Greek sculptures, more particularly from the antique vases and sarcophagi; the costumes and quality of the draperies are of an equally remote period; the very hues and swarthy complexions of these fabled beings, together with the instruments of sacrifice and music—even the surrounding scenery—are altogether so unlike what any modern eye ever beheld, that in contemplating them the mind is thrown back at once, and wholly, into the remotest antiquity."—*Sir J. Reynolds.*

*61. *Claude Gelée de Lorraine,* 1600—1682. A Landscape of exquisite finish. This little picture belonged to Sir George Beaumont, and was so much valued by him that, after his magnificent gift of his pictures to the nation, he requested to be allowed to keep it for life, and always carried it about with him.

161. *G. Poussin.* An Italian Landscape—from the Colonna Palace.

6. *Claude.* Landscape with figures, supposed to represent David and his companions at the Cave of Adullam. One of the soldiers has just brought the water from the well of Bethlehem. The figures are

stiff, the quiet landscape glorious. This picture, painted for Agostino Chigi in 1658, is called the "Chigi Claude."

12. *Claude.* Landscape with figures—shown, by the inscription on the picture, to be intended to represent the marriage festival of Isaac and Rebekah, painted 1648. It is an inferior repetition, with some differences, from "Claude's Mill" in the Palazzo Doria at Rome.

* 479. *J. M. W. Turner,* 1775—1851. The Sun rising in a Mist. The position of this beautiful picture results from a conceit in the will of the artist, who bequeathed it, with its companion, to the Nation, on condition of their being permitted to occupy their present position between the two great Claudes.

478. *Turner.* Dido building Carthage—painted in the style of, and in rivalry with, the Claude by its side.

* 14. *Claude.* The Embarkation of the Queen of Sheba—a glorious effect of morning sunlight on quivering sea-waves. This picture, painted for the Duc de Bouillon in 1648, is known as "the Bouillon Claude." No one can compare it with the picture by its side without feeling that the English painter has failed in his rivalry.

198. *Philippe de Champagne,* 1602—1674. Three portraits of Cardinal Richelieu, painted for the sculptor Mochi to make a bust from. Over the profile on the right are the words—*De ces deux profiles ce cy est le meilleur.*

36. *Gaspar Poussin.* The Land-Storm.

2. *Claude.* Pastoral Landscape. The figures represent the reconciliation of Cephalus and Procris—painted in 1645.

30. *Claude.* A Seaport, with the Embarkation of St. Ursula—painted for Cardinal Barberini in 1646—a lifeless specimen of the master.

903. *Hyacinthe Rigaud,* 1657—1743. Portrait of Cardinal Fleury.

206. *Jean Baptiste Greuze,* 1725—1805. Head of a Girl.

Room X.

200. *Giovanni Battista Salvi,* called, from his birthplace, *Sassoferrato,* 1605—1685. The Madonna in Prayer.

93, 94. *Annibale Carracci.* Silenus gathering Grapes, and Pan teaching Bacchus to play on the Pipes. These pictures are thoroughly Greek in character. Lanzi speaks of the Pan and Bacchus as rivalling the designs of Herculaneum.

22. *Giovanni Francesco Barbiere,* called, from his squint, *Guercino,* 1592—1666. Angels bewailing the dead Christ—from the Borghese Gallery.

127, 163.—*Antonio Canal,* called *Canaletto,* 1697—1768. Views in Venice.

174. *Carlo Maratti*, 1625—1713. Portrait of Cardinal Cerri.

271. *Guido Reni*, 1575—1642. "Ecce Homo."

88. *Annibale Carracci.* Erminia taking refuge with the Shepherds—from the story in Tasso.

21. *Cristoforo Allori*, commonly called *Bronzino*, 1577—1621. Portrait of a Lady.

246. *Jacopo Pacchiarotto*, b. 1474. Madonna and Child.

84. *Salvator Rosa*, 1615—1673. Landscape, with Mercury and the Dishonest Woodman.

"Salvator delights in ideas of desolation, solitude, and danger; impenetrable forests, rocky or storm-lashed shores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky, lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey, or dividing the spoils."—*Fuseli.*

214. *Guido Reni.* The Coronation of the Virgin—the hard outlines indicate an early period of the master.

645. *Mariotto Albertinelli*, 1471—1515. Madonna and Child.

177. *Guido Reni.* The Magdalen—often repeated by the master.

704. *Bronzino.* Portrait of Cosimo I., Duke of Tuscany.

193. *Guido Reni.* Lot and his Daughters leaving Sodom.

29. *Federigo Barocci*, 1528—1612. A Holy Family called "La Madonna del Gatto," from the cat which is introduced in the picture.

268. *Paul Veronese.* The Adoration of the Magi—painted in 1573 for the Church of San Silvestro at Venice, where it remained till 1855.

740. *Sassoferrato.* Madonna and Child—a picture interesting as having been presented by Pope Gregory XVI. to the town of Sassoferrato, at once his own native place and that of the artist, *G. B. Salvi.*

196. *Guido Reni.* Susannah and the Elders—from the Palazzo Lancellotti at Rome.

228. *Jacopo da Ponte*, commonly called *Bassano* from his native place, 1510—1592. Christ expelling the Money-Changers.

Room XI. (the Wynn Ellis Gift).

978. *Vandevelde.* Sea Piece—artists will observe the invariable lowness of the horizon in the works of this admirable master.

974. *Quintin Matsys*, the "Smith of Antwerp," 1466—1530. The Misers—a theme often repeated by the master; this edition is unpleasant, but full of power.

970. *Metsu*, b. 1615. The Drowsy Landlady.

930. *School of Giorgione.* The Garden of Love.

966. *Vander Cappelle*, c. 1650. Shipping.

990. *Ruysdael.* A Wooded Landscape, very fine.

937. *Canaletto and Tiepolo.* The Scuola di San Rocco at Venice, with the procession on Maundy Thursday.

1005. *Paul Potter*, 1625—1654. An old Grey Hunter.

952. *David Teniers*, 1610—1694. A Village Fête.

950. *Teniers the Elder*, 1582—1649. Conversation.

1019. *Greuze.* Head of a Girl.

1010. *Dirk Van Deelen*, c. 1670. An "Apotheosis of Renaissance Architecture."

1020. *Greuze.* Head of a Girl.

959. *Jan Both.* Landscape.

951. *Teniers the Elder.* Playing at Bowls.

940. *Canaletto.* Ducal Palace, Venice.

986. *Vandevelde.* A Calm at Sea, with a vessel saluting.

957. *Jan Both*, 1610—1656. Landscape and Cattle.

* 961. *Albert Cuyp*, 1605—1691. Milking-time at Dort—a most beautiful work of the master. The contrasts between Cuyp and Hobbema prove with what different eyes artists can behold the same type of scenery.

965. *Vander Cappelle.* River Scene with a State Barge.

1001. *Van Huysum.* Flowers.

"Jan Van Huysum's bright and sunny treatment entitles him to the name of the Correggio of flowers and fruits."—*Kugler.*

928. *A. Pollajuolo.* Apollo and Daphne—a small picture, full of quaint conceit and richness of colour.

929. *Raffaelle* (*?*) Madonna and Child.

943. *Memling*, c. 1439—1495. His own Portrait.

Room XII. The Dutch School.

"It was the subjects of common life around him, and the widely-spread demand for such pictures which arose from all classes, which furnished the chief occupation of the Dutch painter, and that to such an extent that, considering the limited dimensions of the land itself, and the comparatively short time in which those works were produced, we are equally astonished with their number as with their surpassing excellence. . . . In all these pictures, whatever their class of subjects, two qualities invariably prevail; the most refined perception of the picturesque, and the utmost mastery of technical skill. Animated, also, by the instinctively right feeling which told the painter that a

small scale of size was best adapted to the subordinate moral interest of such subjects, we find them almost exclusively of limited dimensions. These, again, were best suited to the limited accommodation which the houses of amateurs afforded, and thus we trace the two principal causes which created in Holland what may be called the Cabinet School of painting."—*Kugler.*

805. *D. Teniers.* An old Woman in her cottage peeling a pear.

* 896. *Gerard Terburg*, 1608—1681. The Congress of Münster, assembled May 15, 1648, in the Rathhaus of Münster, to ratify the treaty of peace between the Spaniards and the Dutch, after the war which had lasted 80 years. The chef-d'œuvre of the master.

797. *Cuyp.* A Male Portrait, 1649.

175. *Vanderplaas*, 1647—1704. Portrait called, without foundation, "John Milton."

155. *D. Teniers.* The Money-Changers.

207. *Nicholas Maas*, 1632—1693. The Idle Servant, painted in 1655—a cat is going to steal a duck ready for the spit, while the cook is asleep.

50. *Antony Vandyck*, 1599—1641. The Emperor Theodosius refused admission by St. Ambrose to the Church of San Vittore at Milan—a copy of the picture by Rubens at Vienna.

242. *D. Teniers.* Players at Tric-trac—a Dutch interior.

291. *Lucas Cranach*, 1472—1552. Portrait of a Young Lady in a red dress—from the Alton Towers Collection.

51. *Rembrandt.* Portrait of a Jew Merchant.

71. *Jan Both.* Landscape, with mules and muleteers.

140. *Vander Helst*, 1613—1670. Portrait of a Lady.

59. *Rubens.* The Brazen Serpent—a frightful picture, from the Marana Palace at Genoa; a duplicate exists at Madrid.

46. *Rubens.* Peace and War. This picture is interesting as having been presented to Charles I. by the painter as typical of the pacific measures he recommended when he was sent to England as accredited ambassador in 1630. In the king's catalogue it is called "Peace and Plenty."

53. *A. Cuyp.* Cattle in the sunset.

757. *Rembrandt (?).* Christ blessing Little Children—the children of Dutch peasants.

209. *J. Both.* A Landscape, with figures, representing the Judgment of Paris, by *Cornelius Poelenburg.*

166. *Rembrandt.* Portrait of a Capuchin Friar.

737. *Jacob Ruysdael*, 1625—1681. A Waterfa

264. *Gerard Vander Meire*, 1410—1480. A Count of Hanegau, with St. Ambrose, his patron saint.

654. *Roger Vander Weyden the Younger*, 1450—1529. The Magdalen.

747. *Memling*. St. John Baptist and St. Lawrence.

716. *Joachim de Patinir*, c. 1480—1524. St. Christopher carrying the Infant Christ.

* 664. *Roger Vander Weyden the Elder*, c. 1390 — 1464. The Entombment—a wonderful picture, with all the spirit and feeling of the best Italian art.

774. *Hugo Vander Goes*, c. 1440—1482. Madonna and Child enthroned.

686. *Memling*. Madonna and Child enthroned in a garden.

709. *Memling*. Madonna, with the Child on a white cushion.

653. *Roger Vander Weyden the Younger*. Portraits of the Painter and his Wife.

783. *Dierick Bouts*, c. 1391—1475. The Exhumation of St. Hubert, Bishop of Liège—from the Fonthill Collection. A picture of wonderful expression and exquisite finish.

295. *Quintin Matsys*. Salvator Mundi and the Virgin.

710. *H. Vander Goes*. Portrait of a Dominican Monk.

656. *Jan Gossaert*, called, from his birthplace, *Mabuse*, c. 1470—1532. Portrait of a man dressed in black.

245. *A. Dürer* (?), 1471—1528. Portrait of a Senator.

278. *Rubens*. The Triumph of Julius Cæsar.

49. *Vandyck*. Portrait of Rubens—from the collection of Sir J. Reynolds.

* 243. *Rembrandt*. Male Portrait.

45. *Rembrandt*. The Woman taken in Adultery—one of the finest of Rembrandt's cabinet pictures. The sorrow and repentance of the woman are vividly expressed, though she is a great lady repenting in a train. Painted for Jan Six, Heer van Vromade, in 1644.

* 52. *Vandyke*. Portrait of Cornelius Vander Geest—a vigorous decided portrait with tender eyes, the outlines drawn in red, from the Angerstein Collection.

66. *Rubens*. The Château of Stein, near Malines—from the Palazzo Balbi, at Genoa—the residence of the painter in the rich wooded scenery of Brabant.

"Seldom as he practised it, Rubens was never greater than in landscape. The tumble of his rocks and trees, the deep shadows in his shades and glooms, the watery sunshine and the dewy verdure, show a variety of genius which are not to be found in the inimitable but uniform productions of Claude."—*Horace Walpole*.

194. *Rubens*. The Judgment of Paris—a picture greatly studied by artists. In allusion to the evils which resulted from the Judgment, the figure of Discord appears in the air.

* 672. *Rembrandt.* Portrait of the Artist at the age of thirty-two.

158. *D. Teniers.* Boors merry-making.

192. *Gerard Dow*, 1613—1675. His own Portrait.

154. *D. Teniers.* A Music-Party.

* 190. *Rembrandt.* A Jewish Rabbi—remarkable for its golden tones of light. The anatomy of the head may be easily traced.

221. *Rembrandt.* Portrait of the Artist as an old man—painted in a full light, very unusual with the master.

817. *D. Teniers.* Château of the Artist at Perck.

775. *Rembrandt.* Portrait of a Lady of eighty-three—painted in 1634.

47. *Rembrandt.* The Adoration of the Shepherds—the light, as in the "Notte" of Correggio, proceeds from the infant Saviour: the lantern of the shepherds fades before the Divine light.

239. *A. Vander Noer*, 1613—1691. Moonlight scene, with shipping.

159. *Nicholas Maas.* The Dutch Housewife, 1655.

212. *Theodore de Keyser*, 1595—c. 1660. A Merchant with his Clerk.

794. *Peter de Hooghe*, seventeenth century. Courtyard of a Dutch House.

685. *Vandyke.* Sketch for the Miraculous Draught of Fishes.

Room XIII. Italian School.

* 908. *Pietro della Francesca* of Borgo San Sepolcro, 1415—c. 1495. The Nativity. Five angels are singing and playing vigorously on guitars in honour of the Holy Child, who is lying on the Virgin's mantle in the front of the picture. The angels have *no shadows.* In the ruined shed behind are an ox and an ass. Joseph is seated on the ass's saddle, with two shepherds near him. The picture is unfinished, but exceedingly characteristic of the all-powerful artist, who was the master of Perugino and Luca Signorelli. It belonged to the family of Marini-Franceschi at Borgo San Sepolcro, the native town of the artist.

668. *Carlo Crivelli* of Venice, c. 1440—1493. The Beato Ferretti (an ancestor of Pope Pius IX.—Mastai Ferretti) at prayer beholds the Virgin and Child in a vision. The rustic details are given with wonderful care.

275. *Sandro Botticelli* of Florence, 1447—1510. The Virgin and Child, with St. John Baptist and an angel. A circular picture which once belonged to the famous architect, Giuliano di San Gallo.

286. *Francesco Tacconi* of Cremona. The Virgin Enthroned, 1489—a very simple and beautiful picture in the style of G. Bellini.

* 667. *Fra Filippo Lippi* of Florence, *ob.* 1469. St. John the Bap-

tist seated on a marble bench, between SS. Cosmo and Damian—beyond these, on the right, are SS. Francis and Lawrence; on the left SS. Anthony and Peter Martyr.

911. *Bernardino di Betto* of Perugia, commonly called *Pinturicchio*, 1454—1513. The Return of Ulysses to Penelope. She is seated at her loom, with a maid winding thread on shuttles; a cat is playing with it, and four suitors are in attendance. To her enters Ulysses from the ship which is seen in the distance. This picture, so curious in costume and movement, came from the Palazzo Pandolfo-Petrucci at Siena.

589. *Fra Angelico da Fiesole* (*Giovanni Guido*), 1387—1447.

703. *Pinturicchio.* Madonna and Child.

598. *Filippino Lippi* of Florence (son of Fra Filippo), 1460—1505. St. Francis in Glory.

771. *Bono da Ferrara*, fifteenth century. St. Jerome in the Desert.

904. *Gregorio Schiavone*, fifteenth century (School of Padua). Madonna and Child enthroned, with saints. One of the best pictures of the master.

736. *Francesco Bonsignori* of Verona, 1455—1519. Portrait of a Venetian Senator, 1487.

916. *Sandro Botticelli.* Venus Reclining—Cupids sport around with fruit and flowers.

776. *Vittore Pisano* of Verona, early fifteenth century. St. Anthony—marvellous for expression—with his staff and bell and his attendant pig, and St. George in silver armour, with a large Tuscan hat upon his head. The wood of bays behind is thoroughly Veronese. This curious picture, from the Conestabili Collection at Ferrara, was presented in memory of Sir Charles Eastlake, Director of the National Gallery (*ob.* 1865) by his widow. Inserted in the frame are casts from the medals by Pisano.

770. *Giovanni Oriolo* of Ferrara, fifteenth century. Portrait of Leonello d'Este, Marquis of Ferrara—signed.

673. *Antonello da Messina*, c. 1414—c. 1495—who first introduced the Flemish system of oil-painting into Italy. Salvator Mundi—signed in a *cartellino.*

591. *Benozzo Gozzoli* of Florence, 1420—1478. The Rape of Helen—from the Palazzo Albergotti at Arezzo.

* 666. *Fra Filippo Lippi.* The Annunciation. An angel with glorious peacock wings ("They were full of eyes within") kneels to a Virgin of exquisite humility, and follows with his eyes the Holy Dove which is floating towards her: the lights are heightened with gold. Painted for Cosimo de' Medici, and long in the Medici Palace. An exquisitely beautiful lily between the Virgin and the angel springs from a vase strangely out of drawing.

910. *Luca Signorelli* of Cortona, fifteenth century. The Triumph of Chastity (maidens cutting the wings and breaking the bow of Cupid)—a fresco, from the Palazzo Petrucci at Siena, not a worthy representation of this glorious master.

*663. *Fra Angelico.* Christ adored by the Heavenly Host. This is that predella of the altar-piece in St. Domenico at Fiesole, of which Vasari* wrote that "its numberless figures truly breathed of Paradise, and that one could never be satisfied with gazing upon it."

727. *Francesco Pesellino* of Florence, 1422—1457. A "Trinità" from the Church of the Santissima Trinità at Pistoja.

737. *Carlo Crivelli.* The Annunciation—from the Church of the SS. Annunziata at Ascoli. St. Emidius, the patron of Ascoli, attends the angel.

292. *Antonio Pollajuolo* of Florence, more celebrated as a sculptor than a painter—c. 1429 — 1498. The Martydom of St. Sebastian. This picture, considered by Vasari as the masterpiece of the artist, was painted in 1475 as an altar-piece for the Pucci Chapel in the Church of the SS. Annunziata at Florence; Gino di Ludovico Capponi is immortalised as the saint.

*902. *Andrea Mantegna* (School of Mantua), 1431—1506. The Triumph of Publius Cornelius Scipio—*i.e.* his being chosen, in accordance with the Delphic Oracle as the worthiest Roman citizen, to receive the image of the Phrygian Mother of the Gods when brought to Rome c. B.C. 204. Painted in monochrome for the Venetian, Francesco Cornaro, who claimed descent from the *Gens Cornelia*—from the Palazzo Cornaro at Venice. The drapery is nobly painted, and the figures full of varied expression.

807. *Carlo Crivelli.* The Virgin and Child enthroned, with St. Francis and St. Sebastian: the donor, a Dominican Nun, kneels by St. Francis—signed, 1491. Observe, in this and all subsequent pictures of Carlo, the apples and pears constantly introduced by this fruit-loving master.

909. *Benvenuto da Siena,* 1436—c. 1510. Madonna and Child enthroned, with two angels.

766. *Domenico Veneziano,* fifteenth century, Florentine School. Head of a Monk—fresco.

631. *Francesco Bissolo* of Venice, early sixteenth century. Portrait of a Lady—a poor specimen of this delightful artist.

781. *Pollajuolo.* The Archangel Raphael and Tobias.

692. *Lodovico da Parma,* early sixteenth century. Head of St. Hugh of Grenoble.

762. *Domenico Veneziano.* Head of a Saint.

* Vite dei Pittori, iv. 29.

*698. *Piero di Cosimo*, 1462—c. 1521. The Death of Procris. A Satyr has discovered the maiden lying dead near the shore of an estuary like the upper part of the Bristol Channel. The hound Lelaps, the gift of Diana, sits near her. An admirable example of this great master of mythological subjects.

*726. *Giovanni Bellini* (?) of Venice, 1427—1516. The Agony in the Garden. An angel bearing the cup of the Passion appears to our Lord; in the foreground are the disciples deeply sleeping (St. John's is the sleep of suffering); in the background Judas is guiding the Jews to the garden. The sunset sky is glorious.

597. *Marco Zoppo*, fifteenth century, School of Padua. St. Dominic, Institutor of the Rosary.

181. *Pietro Vanucci*, called, from his city, *Il Perugino*, c. 1446—1524. The Virgin and Child, with St. John—signed on the hem of the Virgin's mantle.

906. *Carlo Crivelli*. The Madonna in Ecstasy—from the Malatesta Chapel at Rimini.

*788. *C. Crivelli*. An altar-piece, which belonged to the Church of St. Domenico at Ascoli. In the lowest stage are the Virgin, St. Peter, St. John Baptist, St. Catherine, and St. Dominic. In the second stage are St. Francis, St. Andrew, St. Stephen, and St. Thomas Aquinas. In the third stage are St. Michael and St. Lucy, with St. Jerome on the right, and St. Peter Martyr on the left—a rich specimen of the master: the ornaments are raised and studded with jewels.

758. *Pietro della Francesca*. Portrait of a Lady, supposed to be a Contessa Palma of Urbino.

592. *Filippino Lippi*. The Adoration of the Magi.

724. *Carlo Crivelli*. Madonna and Child enthroned, with St. Jerome and St. Sebastian. The swallow which is introduced has given this picture the name of "La Madonna della Rondine"—from the Franciscan Church of Matelica.

773. *Cosimo Tura* of Ferrara, fifteenth century. St. Jerome in the Wilderness beating his breast with a stone.

802. *Bartolommeo Montagna* of Vicenza, c. 1480—1523. Madonna and Child—an unworthy example of a most interesting master.

*812. *Giovanni Bellini*. The Death of St. Peter Martyr, 1252, in a wood of bay-trees (at which the woodmen, disregarding the murder, continue to cut)—such as one still sees in some of the old Italian villas. Peter, regarded as a martyr by the Roman Catholic Church, was really murdered, to avenge his fiendish cruelties through the Inquisition as General of the Dominicans, and to prevent their continuance.

915. *Sandro Botticelli*. Mars and Venus. Mars is sleeping deeply,

one little satyr is shouting through a shell to wake him, others are playing with his armour.

247. *Niccolo Alunno* of Foligno, late fifteenth century. Ecce Homo.

585. *Pietro della Francesca.* Portrait believed to represent the famous Isotta da Rimini, wife of Sigismondo Malatesta. Her costume is very curious, especially the jewelled head-dress and jewel-edged veil.

602. *Carlo Crivelli.* Pietà.

665. *Pietro della Francesca.* The Baptism of Christ. The dreary character of his native limestone Apennines is portrayed by the artist—from St. Giovanni Evangelista at Borgo San Sepolcro.

Room XIV.

779, 780. *Ambrogio Borgognone*, sometimes called *Ambrogio da Fossano* from his birthplace, late fifteenth century. Family groups, kneeling (their faces much alike), probably at a tomb—fragments of a standard in the Certosa at Pavia.

751. *Giovanni Santi*, the poet-painter of Urbino, father of Raffaelle, late fifteenth century. Madonna and Child—the view from Urbino forms the background.

* 298. *Borgognone.* The Virgin and Child enthroned. The Child presents a ring to St. Catherine of Alexandria, whose wheel lies at her feet: St. Catherine of Siena—a noble figure—stands on the other side with her lily—from the Chapel of Rebecchino near Pavia.

* 179. *Francesco Raibolini* of Bologna, commonly called *Francia*, 1450—1517. The Virgin and St. Anne are enthroned. The Child, on its mother's knee, stretches to take an apple from St. Anne, the very type of a grandmother, whose aged face—the noblest in the picture—is full of playful affection: on the left are St. Sebastian and St. Paul, on the right St. Lawrence and St. Romualdo. Beneath the pedestal is inscribed "Francia Aurifex Bononensis P." A lovely little St. John is bounding with the scroll of "Ecce Agnus Dei."

* 180. *F. Francia.* A Pieta. The Madonna, of most touching expression, holds the dead body of Christ upon her knees. At the sides are two (greatly inferior) angels. This was the lunette of the preceding picture, which was painted for the Cappella Buonvisi in the Church of St. Frediano at Lucca.

623. *Girolamo Pennachi*, commonly called, from his birthplace, *Girolamo da Treviso*, 1497—1544. The Virgin and Child enthroned. The donor is presented by St. Paul: St. Joseph and St. James stand by. Painted for the Cappella Boccaferri in St. Domenico at Bologna.

* 288. *Pietro Perugino.* An altar-piece in three parts. The Virgin, full of reverential awe, kneels as if in thanksgiving *for* the Holy Child,

an innocent babe supported by an angel. Three angels float tranquilly in the deep blue sky above, with scrolls from which they will probably sing. Daylight is sinking behind the distant sea and a still beautiful Umbrian landscape. On the left is a noble triumphant St. Michael, with wings half scaly, half feathered: the scales with which he weighs souls hang on a tree beside him. On the right, St. Raphael leads the young beautiful Tobias, who carries his fish, through a flowery meadow. This picture belonged to an altar-piece in three parts painted for the Certosa of Pavia. One of the upper parts remains there still, the other compartments are supplied by copies. The portions here were purchased for the comparatively small sum of £3,571.

753. *Altobello Melone* of Cremona, late fifteenth century. Christ and the two Disciples on the way to Emmaus—painted for the Church of St. Bartolommeo at Cremona. Christ is a pilgrim with his staff, and a cockle-shell in his hat.

* 274. *Andrea Montegna.* The Virgin, a peasant maid, is enthroned with the Child under a red canopy backed by orange and citron trees of wondrous execution. The Magdalen and St. John Baptist stand at the sides: the latter is a noble figure with floating hair and drapery, and a speaking face which says, "Ecce Agnus Dei, ecce qui tollit peccata mundi." On the inner side of his scroll is the artist's signature —"Andreas Mantinia, C.P.F." Nothing can exceed the exquisite finish of the plants and stones in the foreground.

* 296. *Pollajuolo.* The Madonna, such a figure as Isotta da Rimini, adores the Child, who looks innocently up at her as it lies across her knee eating a raspberry. Of two angels, one looks indifferently out of the picture: the other gazes in rapturous awe at something beyond the group. Such strange rocks as are introduced here may be frequently seen in the Apennines at La Vernia. The ethereal glories here are peculiar to Florentine masters of this period. The profession of Pollajuolo as a goldsmith comes out in the beautiful old jewelled ornaments worn by the Virgin and one of the angels.

629. *Lorenzo Costa* of Ferrara, 1460—1535. Madonna and Child enthroned, with saints and angels—a beautiful picture hung too high for study. From the Oratorio delle Grazie at Faenza.

806. *Boccaccio Boccaccino* of Cremona, c. 1496—1518. The Procession to Calvary—a coarse but powerful picture. From the Church of St. Domenico de' Osservanti at Cremona.

282. *Giovanni di Pietro* of Spoleto, commonly called *Lo Spagna* (the Spaniard), early sixteenth century. The Virgin enthroned. The Holy Child upon her knees looks down to a human child beneath, who is about to serenade Him. From the Palazzo Ercolani at Bologna.

293. *Filippino Lippi.* A grand weird picture. The Virgin and

Child are in a wild Apennine landscape between St. Jerome and St. Anthony—a noble figure with his book and lily. Behind St. Anthony the simple hermit life of the mountain is portrayed. Behind St. Jerome, his lion defends his lair against the pig (a wild boar) of St. Anthony. This picture, in its marvellous finish, introduces the peculiar flowers of the high mountains in Tuscany. In the predella is St. Joseph of Arimathea supporting the dead Christ between St. Francis and the Magdalen. The arms of the family indicate the picture having been painted for the Ruccellai Chapel at Florence, where it long remained in the Church of St. Pancrazio.

735. *Paolo Morando* of Verona, commonly called *Cavazzola*, 1484—1522. St. Roch and the Angel—splendid in colour. St. Roch is always represented with the ulcer in his leg, which resulted from his devotion to those sick of the plague at Piacenza, but which caused him to be exiled from the haunts of men for fear of infection: in his solitude he was supported by his little dog, which brought him bread from the city. From the Cagnoli altar in Santa Maria della Scala at Verona.

* 18. *Bernardino Luini.* Christ disputing with the Doctors—a very beautiful picture injured by restoration. The Saviour is twenty-four, not twelve.

748. *Girolamo dai Libri* of Verona, 1472—1555. St. Anne with the Virgin and Child seated under a lemon-tree (the especial characteristic of the master), and three angels serenading. Behind is the wattled fence of reeds so common in Italy still, entwined with roses. From the Church of Santa Maria della Scala at Verona.

734. *Andrea da Solario* (Milanese School), 1458—1516. A noble Portrait of Giovanni Cristoforo Longorio, painted in 1505. The background is most beautiful.

728. *Giovanni Antonio Beltraffio* of Milan, 1467—1516. Madonna and Child—the Virgin is no peasant, but a noble Milanese lady backed by a rich green curtain wrought with gold.

700. *Bernardino Lanini* of Vercelli, sixteenth century. Madonna and Child—the child playfully shrinks from the smiling St. Catherine. St. Paul gives it an apple; St. Gregory and St. Joseph stand in the background.

* 27. *Raffaelle.* Pope Julius II.—a repetition of the well-known picture at Florence.

24. *Sebastiano Luciani* of Venice, generally called *Sebastian del Piombo*, from his being keeper of the Leaden Seals, 1485—1547. The Portrait of a Lady, supposed to be Giulia Gonzaga, painted as St. Apollonia (as is indicated by the pincers). Called "a divine picture" by Vasari.

* 10. *Antonio Allegri* (commonly called *Il Correggio* from his birthplace), the great artist of Parma, 1493—1534. Mercury teaching Cupid his letters, while Venus holds his bow. Purchased by Charles I. from the Duke of Mantua in 1630, but sold with the rest of the royal collection and purchased by the Duke of Alva, from whom it passed into the collection of Godoy, Prince of the Peace. When his collection was sold at Madrid during the French invasion, it was bought by Murat and taken to the royal palace at Naples. Queen Caroline carried it off with her to Vienna, and it was bought from her collection by the Marquis of Londonderry.

"The figure of Venus is of slender, fine proportions; the attitude of the beautiful limbs of the most graceful flow of lines, with all the parts at the same time so modelled in the clearest and most blooming colours, that Correggio may here be called a sculptor on a flat surface."—*Dr. Waagen.*

"Those who may not perfectly understand what artists and critics mean when they dwell with rapture on Correggio's wonderful chiaro-oscuro should look well into this picture; they will perceive that in the painting of the limbs they can look through the shadows into the substance, as it might be into the flesh and blood; the shadows seem mutable, accidental, and aërial, as if between the eye and the colour, and not incorporated with them; in this lies the inimitable excellence of this master."—*Mrs. Jameson.*

1024. *Giambattista Moroni* of Bergamo, 1510—1578. Portrait of a Lawyer—a most astute man.

650. *Angelo Bronzino* (School of Florence), 1502—1572. Portrait of a Lady.

15. *Correggio.* Christ presented by Pilate to the People—a picture full of intensest anguish of expression: once in the Colonna Gallery at Rome.

"The expression and attitude of Christ are extremely grand; even the deepest grief does not disfigure his features. The manner in which he holds forward his hands, which are tied together, is in itself sufficient to express the depth of suffering. On the left is a Roman soldier of rude, but not otherwise than noble aspect, and evidently touched by pity: on the right, Pilate looking with indifference over a parapet. The Virgin, in front, is fainting, overpowered by her grief, in the arms of the Magdalen: her head is of the highest beauty. The drawing in this picture is more severe than is usual with Correggio."—*Kugler.*

670. *Bronzino.* A Knight of St. Stefano.

17. *Andrea Vannucchi* of Florence, commonly called *Andrea del Sarto*, from his being the son of a tailor, 1487—1531. The Holy

Family—a dark powerful picture. The Virgin holds the laughing Child, to whom St. Anne turns, her face in deep shadow. St. John Baptist leans against St. Anne and watches the Holy Child, his scroll and staff thrown on the ground.

* 287. *Bartolommeo Veneziano.* Portrait of Lodovico Martinengo (1530), in the picturesque costume of the Compagnia della Calza. One of the only three known pictures of the artist. Bought from the heir of Count Girolamo Martinengo.

624. *Giulio de' Gianuzzi,* called *Giulio Romano,* 1492—1546. The Infancy of Jupiter. The landscape, with its quaint vine wreaths and flowers heightened with gold, is supposed to be by *Giambattista Dossi.*

669. *Giovanni Battista Benvenuti* of Ferrara, called *L'Ortolano,* from his father's occupation as a gardener. St. Sebastian, St. Roch, and St. Demetrius.

651. *Bronzino.* Venus, Cupid, Folly, and Time—a foolish, ugly, inexplicable picture.

272. *Giov. Antonio Licinio,* called *Il Pordenone,* from his birthplace, 1483—1539. An Apostle.

649. *Jacopo Carucci,* called, from his birthplace, *Jacopo da Pontormo,* 1494—1556. Portrait of a Boy in a crimson and black dress.

674. *Paris Bordone* of Treviso, 1500—1571. Portrait of a Contessa Brignole of Genoa—part of the palace at Genoa is seen in the background.

41. *Giorgio Barbarelli* of Venice, called, from his beauty, *Giorgione,* 1477—1511. The Death of St. Peter Martyr—a doubtful picture in a hideous English frame.

* 294. *Paul Veronese.* The Family of Darius at the feet of Alexander after the Battle of the Issus, B.C. 333. This, long one of the most celebrated pictures at Venice, was painted for Count Pisani, and contains many portraits of the Pisani family. It was purchased in 1857 for £13,650.

255. *Giulio Romano.* Assumption of the Magdalen.

299. *Alessandro Bonvicino.* Portrait of Count Sciarra Martinengo of Brescia. While still a boy, the services of his father to Francis I. caused him to be received into the household of Henry II. as page, and in his eighteenth year he was made knight of the Order of St. Michael, the most coveted of French honours. "There gleamed in his eyes," says Rossi,* "an indomitable desire for glory, and on his brow might be read a soul unmindful of death or danger." While at the French Court, he received the news that his father was murdered by a vendetta of Count Alovisio Avogadro. He flew to Brescia and

* Elogi Historici dei Bresciani Illustri, 1620.

fell upon Avogadro as he came out of church: the murderer escaped in the scuffle, but one of his kinsmen was slain. The adventures of Martinengo's later life and his numerous duels are recounted by Brantôme, who describes him as the "sweetest-tempered and most gracious gentleman whom it was possible to meet with, and a sure friend when he gave his promise." In 1569 he was killed under the walls of La Charité on the Upper Loire, whilst reconnoitring the place for an assault. In his portrait we see on the brim of his hat an inscription in Greek characters "through excessive desire," his father's last words, which he always wore to remind himself that his vengeance was still incomplete.

* 742. *Moroni.* Portrait of a Lawyer—beautiful at once in colour and quietude, on a simple grey background.

3. *Titian.* The Music Lesson. Purchased by Charles I. from Mantua.

16. *Tintoretto.* St. George and the Dragon. The whole story is told, but the horse of St. George will inevitably plunge over the precipice and be lost in the lake, on the edge of which the Dragon is waiting.

218. *Baldassare Peruzzi,* the architect of Siena (?), 1481—1536. The Adoration of the Magi—a very doubtful picture.

26. *Paul Veronese.* The Consecration of St. Nicholas, Bishop of Myra. This picture, which shows the master's thorough knowledge of chiaro-oscuro, is from the Church of San Niccolo de' Frari at Venice.

* 697. *Moroni.* Portrait of a Tailor.

699. *Lorenzo Lotto* of Treviso, 1480—1558. Portraits of Agostino and Niccolo della Torre.

* 34. *Titian (?)* Venus and Adonis. Venus vainly endeavours to hold back Adonis from the chase, for Love is asleep in the background. From the Colonna Palace at Rome, a copy of the picture at Madrid.

32. *Titian.* The Rape of Ganymede. An octagonal picture, probably intended for a ceiling, from the Palazzo Colonna.

"The effect of the handsome boy, coloured in the fullest golden tone, every part being carefully rounded, contrasted with the powerful black eagle which is flying away with him, is admirable."—*Waagen.*

1023. *Moroni.* Lady in a red dress.

224. *Titian.* The Tribute Money.

* 625. *Alessandro Bonvicino.* St. Bernardino of Siena with St. Jerome, St. Joseph, St. Francis, and St. Nicholas of Bari. The Virgin and Child appear above, with St. Catherine and St. Clara. At the feet of St. Bernardino are the mitres of the three bishoprics which he refused—Urbino, Siena, and Ferrara. He holds the monogram of I.H.S., which appears over all the gates of his native Siena.

"When preaching St. Bernardino was accustomed to hold in his hand a tablet, on which was carved, within a circle of golden rays, the name of Jesus. A certain man who had gained his living by the manufacture of cards and dice went to him, and represented to him that in consequence of the reformation of manners, gambling was gone out of fashion, and he was reduced to beggary. The saint desired him to exercise his ingenuity in carving tablets of the same kind as that which he held in his hand, and to sell them to the people. A peculiar sanctity was soon attached to these memorials; the desire to possess them became general; and the man who by the manufacture of gaming-tools could scarcely keep himself above want, by the fabrication of these tablets realised a fortune. Hence in the figure of St. Bernardino he is usually holding one of these tablets, the I.H.S. encircled with rays, in his hand."—*Jameson's Monastic Orders.*

1025. *Il Moretto.* One of the noblest and simplest Portraits of the master.

4. *Titian.* A Holy Family, with a Shepherd (a shepherd of Friuli) in adoration.

637. *Paris Bordone.* Daphnis and Chloe.

* 1. *Sebastian del Piombo.* The Resurrection of Lazarus—the master-piece of the artist, and one of the most important pictures in England. It is especially interesting as having been executed by Sebastian for Cardinal Giulio de' Medici, afterwards Pope Clement VII., as an altar-piece to the Cathedral of Narbonne, of which he was then Archbishop. It was to be the rival and companion of the "Transfiguration" of Raffaelle, which was ordered by the same patron for the same cathedral. Sebastian had already enlisted himself as a partisan of Michel Angelo in his rivalry with Raffaelle, and it is generally believed that in this instance the greater master—"il dio di disegno"—furnished the drawing of some of the figures, if not the design of the whole composition. Raffaelle is said to have heard of this, and to have exclaimed, "I am graciously favoured by Michel Angelo in that he has declared me worthy to compete with himself instead of Sebastian." In the year of Raffaelle's death, 1520, the rival pictures were exhibited together at Rome: the "Transfiguration" was kept there, and the "Raising of Lazarus" sent to Narbonne, whence it was bought by the Regent Duke of Orleans in the last century. It was purchased, on the sale of the Orleans Collection, by Mr. Angerstein, who refused a large offer for it from the French Government, which was anxious to bring it once more into juxtaposition with the "Transfiguration," when that great picture was in the Louvre. The picture is inscribed—"Sebastianus Venetus Faciebat."

"In the figure of Lazarus, who is gazing upwards at Christ, while at

the same time he endeavours to disengage himself from the bandages, the expression of returning life is wonderfully given. The Christ himself, a noble form, is pointing with his right hand to heaven, while the miracle just performed is told in the grandest way in the various expressions of the bystanders. The execution is of the greatest solidity, and the colouring still deep and full."—*Kugler.*

635. *Titian.* The Virgin and Child, with St. John.

20. *Sebastian del Piombo.* Portraits of Cardinal Ippolito de' Medici and the Artist—from the Borghese Palace.

* 1022. *Moroni.* A noble Portrait of a Warrior who has taken off his armour. Except in the face, the picture is almost entirely painted in black, brown, and grey.

297. *Girolamo Romani* of Brescia, called *Il Romanino,* 1480—1560. The Nativity. On the left are St. Alessandro, martyr of Brescia, and St. Filippo Benizzi; on the right St. Jerome and St. Gaudioso, Bishop of Brescia. An altar-piece, finished in 1525, for St. Alessandro of Brescia. A very noble picture.

* 234. *Giovanni Bellini.* A most glorious picture, which illuminates the whole side of the gallery. The Madonna (her indifferent expression the only blemish in the work) holds the Holy Child. St. Joseph stands by, his rich brown robe sunlit yet dark against the glowing sky, and a lovely landscape like that of the Apennines near Pietra Santa. One of the Magi, in armour, kneels in adoration of the Child, while an attendant, in deep shadow, holds his horse behind a low parapet wall, beneath which a charming little dog is seated. The well-known studio property of Giovanni Bellini, the green drapery with a red edge (which is seen in the adjoining picture as the background of the Virgin) is here stretched upon the ground as a carpet.

280. *Giovanni Bellini.* A Madonna and Child often repeated by the master, but an unpleasing specimen.

750. *Vittore Carpaccio* of Venice, 1450—c. 1524. The Madonna enthroned, with the Doge Giovanni Mocenigo entreating her intercession in the Plague of Venice of 1478, and her blessing upon the remedies in the golden vase before her throne. Behind the Doge stands his patron, St. John Baptist; behind the Virgin is St. Christopher, with the infant Christ upon his shoulders.

634. *Cima da Conegliano,* c. 1480—1520. Madonna and Child.

816. *Cima da Conegliano.* The Incredulity of St. Thomas—painted for the Church of St. Francesco at Portogruaro.

803. *Marco Marziale* of Venice. The Circumcision—a curious and expressive picture, painted in 1500 for the Church of St. Silvestro at Cremona. It bears the painter's monogram and an inscription in a *cartellino.*

749. *Niccolo Giolfino.* Portraits of the Giusti Family at Verona.

300. *Cima da Conegliano.* Madonna and Child.

695. *Andrea Previtali* of Bergamo, early sixteenth century. Madonna and Child.

804. *Marco Marziale.* Madonna and Child enthroned; on the right, St. Gallo Abate and St. John Baptist; on the left St. Andrew and St. James of Compostella. From the Church of St. Gallo at Cremona.

* 599. *Marco Basaiti.* The Virgin, with the Child deeply and most sweetly sleeping on her knee, sits in her blue robe and white veil in a meadow on the outskirts of such a tower-girdled town as Spello. Snowy clouds float across the quiet blue sky. The railings are of the simplest Italian construction. The flowers of spring are out, but the trees have scarcely begun to bud. On the one side a cowherd lies amongst his cattle; on the other a peasant woman is keeping her cows and lop-eared sheep. At the foot of a tree a stork is fighting with a snake, while an eagle looks down from the leafless branches.

589. *Fra Filippo Lippi* (?). An Angel presents the Holy Infant to the Virgin.

Room XV.

755. *Melozzo da Forli.* Rhetoric (?).

636. *Titian.* A noble Portrait, said to be that of Ariosto.

808. *Giovanni Bellini.* St. Peter Martyr.

* 213. *Raffaelle.* The Vision of a Knight—a lovely miniature in oils, painted on wood, from the Aldobrandini Collection. A female figure stands on either side of the sleeping youth; one, in a crimson robe, offers him a book and sword; the other, richly dressed, tempts him with the flowers of life.

269. *Giorgione.* This most interesting painting, bequeathed by Rogers the poet, is a study for the picture of St. Liberale in the altar-piece of Castelfranco, and is evidently a portrait of Matteo Costanzo, son of Tuzio Costanzo of Castelfranco, a noble "free-lance" who fought for the Republic of Venice, and died at Ravenna in 1504.*

595. *Battista Zelotti* of Verona, 1532—c. 1592. Portrait of a Lady.

270. *Titian.* The Appearance of Christ to the Magdalen in the Garden. Bequeathed by Rogers the poet.

"The Magdalen, kneeling, bends forward with eager expression, and one hand extended to touch the Saviour; He, drawing his linen garment around him, shrinks back from her touch—yet with the softest expression of pity. Besides the beauty and truth of the expression, this picture is transcendent as a piece of colour and effect; while the rich

* See Crowe and Cavalcaselle.

landscape and the approach of morning over the blue distance are conceived with a sublime simplicity."—*Jameson's Sacred Art.*

* 35. *Titian.* Bacchus and Ariadne. Returning from a sacrifice in the island of Naxos, attended by Silenus, with nymphs and fauns, Bacchus meets with Ariadne after her desertion by Theseus, wooes her, and carries her off in triumph. One of three pictures painted c. 1514 for Duke Alfonso of Ferrara.

"Is there anything in modern art in any way analogous to what Titian has effected, in the wonderful bringing together of two times in the 'Ariadne' of the National Gallery? Precipitous, with his reeling satyrs around him, re-peopling and re-illuming suddenly the waste places, drunk with a new fury beyond that of the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is time present. With this telling of the story, an artist, and no ordinary one, might remain richly proud. Guido, in his harmonious version of it, saw no further. But from the depths of the imaginative spirit Titian has recalled past time, and made it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant, her soul undisturbed from Theseus, Ariadne is still pacing the solitary shore, in as much heart-silence, and in almost the same local solitude, with which she awoke at daybreak to catch the forlorn last glances of the sail that bore away the Athenian."—*Charles Lamb.*

"Thee seeking, Ariadne, Bacchus young
Hurries with flying steps the shores along.
Before his path the Satyrs madly prance,
The gay Sileni, Nysa's offspring, dance;
Wild sporting round him range the frantic rout,
And toss their brows, and Evæ, Evæ! shout.
Some brandish high their ivy-covered spears;
Some tear the quivering limbs from mangled steers;
Some round their waists enwrithing serpents tie;
Some with their stores from ozier caskets ply
Those fearful orgies, that high mystic rite
That's ever hid from uninitiate sight;
Some their lank arms on echoing timbrels dash;
Some from the cymbals their thin tinklings clash;
Some wake the trumpet's hoarser blast of strife,
Or the sharp note of the discordant fife."

Catullus. Trans. by G. Lamb.

277. *J. Bassano.* The Good Samaritan.

222. *Van Eyck*, c. 1390—1440. Male Portrait in black fur, with red drapery on the head, 1433.

"So highly finished that the single hairs on the shaven chin are given."—*Waagen.*

290. *Van Eyck.* Male Portrait.

638. *Francia.* Madonna and Child, with saints.

* 186. *Van Eyck.* Portraits of Jean Arnolfini and his wife, Jeanne de Chenany, 1434. This picture belonged to Margaret of Austria, and afterwards, in 1556, to Mary, Queen Dowager of Hungary, who gave a pension of one hundred guilders as a reward to a banker who presented it to her. Observe the marvellous beauty of the chandelier, mirror, and other details introduced, and the scene in the room as reflected in the mirror.

658. *Martin Schongauer.* The Death of the Virgin.

809. *Michel Angelo Buonarrotti*, 1475—1564. The Virgin and Child, with St. John Baptist and angels—in tempera, unfinished.

923. *Andrea di Solario.* Portrait of a Venetian Senator.

* 744. *Raffaelle.* The Holy Family, known as the "Garvagh Raffaelle," from the family from whom it was purchased in 1865, having originally come from the Palazzo Aldobrandini at Rome. The Madonna, a graceful and lovely figure, holds the Child upon her lap, who is giving a pink to the infant St. John, who holds a cross in his right hand.

* 168. *Raffaelle.* St. Catherine of Alexandria, painted c. 1507—from the Aldobrandini Collection. St. Catherine, having successfully discussed theology with fifty heathen philosophers, was condemned by the Emperor Maximin, 310, to be broken on the wheel, but the wheels were miraculously broken in pieces. The saint was eventually beheaded, but the broken wheel is her attribute. Raffaelle's first idea for this picture, drawn with a pen, is at Oxford; the Duke of Devonshire has a more finished study.

777. *Morando.* Madonna and Child, with St. John Baptist and an angel.

790. *Michel Angelo.* The Entombment—from the collection of Cardinal Fesch.

* 690. *Andrea del Sarto.* Portrait of Himself.

"His life was corroded by the poisonous solvent of love, and his soul burnt into dead ashes."—*Swinburne.*

* 23. *Correggio.* The Holy Family—called "La Vierge au Panier," from the basket in the left corner. From the Royal Gallery at Madrid.

"This picture shows that Correggio was the greatest master of aërial perspective of his time."—*Mengs.*

"Never perhaps did an artist succeed in combining the most blissful,

innocent pleasure with so much beauty as in the head of this Child, who is longing with the greatest eagerness for some object out of the picture, and thus giving the mother, who is dressing it, no little trouble. But her countenance expresses the highest joy at the vivacity and playfulness of her child. In the landscape which forms the background Joseph is working as a carpenter."—*Waagen.*

169. *Mazzolino da Ferrara*, c. 1481—1530. The Holy Family, with St. Nicholas of Tolentino.

* 189. *Giovanni Bellini.* Portrait of Leonardo Loredano, Doge of Venice from 1501 to 1521. Loredano sat repeatedly to Bellini; but this, finished with marvellous detail, is the best of his many portraits.

626. *Tommaso Guidi*, commonly called *Masaccio*, 1402 — 1443. Portrait of Himself.

* 694. *Giovanni Bellini.* St. Jerome in his Study—a picture of exquisite beauty and finish, from the Palazzo Manfrini at Venice. Ascribed by Crowe and Cavalcaselle to *Catena.*

756. *Melozzo da Forli.* Music (?)

Central Hall.

639. *Francesco Mantegna.* Christ appearing to the Magdalen.

769. *Fra Carnovale* of Urbino, fifteenth century. St. Michael and the Dragon.

912—914. *Pinturicchio.* The story of the patient Griselda. A peasant girl is married to the Marquis of Saluzzo, and after thirteen years of honour, having been deprived of her children, is sent back divorced to her father's cottage, but recalled thence to work as a servant in the castle, for her husband's new marriage. Submitting to all these trials in obedience and patience, she is restored to her children and reinstated by her husband in her former honours.

729. *Bartolommeo Suardi* of Milan, called *Bramantino* from his master Bramante, early sixteenth century. The Adoration of the Magi.

691. *Lo Spagna.* Ecce Homo.

768. *Ant. Vivarini.* St. Peter and St. Jerome.

641. *Mazzolino da Ferrara.* The Woman taken in Adultery.

648. *Lorenzo di Credi.* The Virgin adoring the Holy Child.

778. *Pellegrino di San Daniele.* The Donor is presented to the Virgin by St. James. St. George is on horseback, with the dead Dragon at his feet.

640. *Dosso Dossi* of Ferrara, 1480—1545. Adoration of the Magi.

593. *Lorenzo di Credi.* Madonna and Child.

718. *Heinrich de Blas*, c. 1480—1550. The Crucifixion, with angels receiving the blood.

* 33. *Parmigiano.* The Vision of St. Jerome—painted, by order of Maria Bufalina, in 1527, for the Church of San Salvatore in Lauro at Citta di Castello. Though the artist was only in his twenty-fourth year when he executed it, this is a most noble picture. It is supposed to be that which so absorbed the painter's attention during the siege of Rome by the Constable de Bourbon, that he was unaware the city was taken till some German soldiers, bursting in to plunder his house, were overwhelmed with its beauty, and not only spared, but protected him.

81. *Benvenuto Tisio,* called *Garofalo* from the pink with which he marked his pictures, 1481—1559. The Vision of St. Augustine. He is warned by a child that his efforts to understand the mystery of the Trinity must be as futile as attempting to empty the ocean with a spoon. St. Catherine, the patron saint of theologians, stands near him, gazing up at the Virgin and Child surrounded by angels: the little red figure in the background represents St. Stephen, whose life and acts are set forth in the homilies of St. Augustine. From the Corsini Palace at Rome.

8. *Michel Angelo.* A Dream of Human Life.

693. *Pinturicchio.* St. Catherine of Alexandria.

632. *Girolamo da Santa Croce* of Venice, sixteenth century. A Saint reading.

671. *Garofalo.* The Madonna and Child enthroned; on their left St. Francis and St. Anthony; on their right St. Guglielmo and St. Chiara.

702. *Andrea di Luigi* of Assisi, called *L'Ingegno,* fifteenth century. Madonna and Child in glory.

633. *Girolamo da Santa Croce.* A Saint.

Room XVI. Peel Collection.

864. *Terburg.* The Guitar Lesson.

889. *Sir J. Reynolds.* His own Portrait.

834. *Peter de Hooge.* Dutch Interior.

* 887. *Sir J. Reynolds.* Portrait of Dr. Johnson.

835. *P. de Hooge.* Courtyard of a Dutch House.

823. *Cuyp.* Cattle.

841. *W. Van Mieris* of Leyden, 1662—1747. A Fish and Poultry Shop.

* 849. *Paul Potter,* 1625—1654. Landscape with cattle.

865. *Vander Cappelle.* Fishing Boats in a Calm.

830. *Hobbema.* The lopped Avenue, with a dyke on either side, leading to the dull brick town of Middelharnis, the reputed birthplace of the artist.

845. *Gaspar Natscher* of Antwerp, 1570—1651. A Lady spinning.
839. *Gabriel Metsu.* The Music Lesson.
852. *Rubens.* The Chapeau de Poil.
863. *Teniers.* Dives—"Le Mauvais Riche."
867. *Vandevelde.* The Farm Cottage.
888. *Reynolds.* Portrait of James Boswell.
870. *Vandevelde.* A Calm.
892. *Reynolds.* Robinetta.

Room XVII. Early Italian art—indifferent specimens.

568. *School of Giotto.* The Coronation of the Virgin.
564. *Margaritone d'Arezzo,* 1216—1293. The Virgin and Child, with scenes from the Lives of the Saints. From the Ugo Baldi Collection.
565. *Giovanni Gualtieri* of Florence, called *Cimabue,* 1240—c. 1302. Madonna and Child enthroned—from the Church of Santa Croce at Florence. Retouched.
215. *Taddeo Gaddi* of Florence, c. 1300—1366. Saints.
567. *Segna di Buonaventura* of Siena, early fourteenth century. A Crucifix.
579. *Taddeo Gaddi.* The Baptism of Christ.
566. *Duccio di Buoninsegna* of Siena, 1261—c. 1339. Madonna and Child, with angels and saints.
580. *Jacopo di Casentino,* 1310—c. 1390. The Assumption of St. John the Evangelist and other Saints.
570—578. *Andrea di Cione Arcagnuolo,* called *Orcagna,* 1315—c. 1376. Scenes from the Life of Christ.
630. *Gregorio Schiavone,* fifteenth century, School of Padua. Madonna and Child, with saints.
276. *Giotto,* Florentine, 1276—1336. Heads of SS. John and Paul—rom the Church of the Carmine at Florence.
586. *Fra Filippo Lippi.* Madonna and Child, with angels and saints—supposed to have been painted by the artist in his twenty-fifth year for the Convent of Santo Spirito at Florence.
248. *Fra Filippo Lippi.* The Vision of St. Bernard—supposed to have been painted for the Palazzo della Signoria at Florence.
583. *Paolo di Dono,* called *Paolo Uccello* from his love of birds, 1396—1479. The Battle of Sant Egidio (?), July 7, 1416, in which Carlo Malatesta, Lord of Rimini, and his nephew Galeazzo, were taken prisoners by Braccio di Montone. The beautiful young Galeazzo is distinguished by his floating golden hair.
227. *Cosimo Rosselli* of Florence, 1439—c. 1506. St. Jerome in

the Desert and other saints, painted for the Ruccellai Chapel at Fiesole.

284. *Bart. Vivarini* of Murano, fifteenth century. The Virgin and Child, with St. Paul and St. Jerome.

772. *Cosimo Tura.* Madonna and Child enthroned, with angels.

Room XVIII. Chiefly Spanish.

184. *Antonij Moro* (Sir Antonio More), 1512—1581. Portrait of Jeanne d'Archel, of the family of Count Egmont.

176. *Bartolomé Esteban Murillo* of Seville, 1618—1682. St. John and the Lamb. The St. John is a Spanish peasant boy.

* 13. *Murillo.* The Holy Family—painted by the artist at Cadiz, when sixty years old, for the family of the Marquis del Pedroso.

* 230. *Francisco Zurbaran,* "the Spanish Caravaggio," 1598—1662. A Franciscan Monk—a most weird picture, in which, after it is long gazed upon, the eyes come out and take possession of the spectator. From the gallery of Louis Philippe.

741. *Don Diego Velazquez de Silva* of Seville, 1599—1660. A Dead Warrior—called El Orlando Muerto.

244. *Spagnoletto.* Shepherd with a Lamb.

232. *Velazquez.* The Nativity.

* 74. *Murillo.* A laughing Beggar Boy.

* 197. *Velazquez.* A Boar Hunt of Philip IV. The groups in the foreground, especially the dogs, most admirable. The dreary space in the centre destroys the interest of the picture as a whole. From the Royal Palace at Madrid.

745. *Velazquez.* Portrait of Philip IV.

195. Portrait of a German Professor, 1580.

It was near the entrance of the Park from Charing Cross that the first Royal Academy Exhibition of Pictures was held. Hogarth's "Sigismunda" and "Siege of Calais" and Reynolds's "Lord Ligonier" were amongst the pictures exhibited there.

CHAPTER II.

THE WEST-END.

FROM Trafalgar Square, Pall Mall, the handsomest street in London, leads to the west. Its name is a record of its having been the place where the game of Palle-malle was played—a game still popular in the deserted streets of old sleepy Italian cities, and deriving its name from *Palla*, a ball, and *Maglia* a mallet. It was already introduced into England in the reign of James I., who (in his "Basilicon Doron") recommended his son Prince Henry to play at it. Charles II., who was passionately fond of the game, removed the site for it to St. James's Park.*

It was across the ground afterwards set apart for Palle-malle, described by Le Serre as "near the avenues of the (St. James's) palace—a large meadow, always green, in which ladies walk in summer," that Sir Thomas Wyatt led his rebel troops into London in 1554, passing with little loss under the fire of the artillery planted on Hay Hill by the Earl of Pembroke, and forcing his way successfully through the guard drawn out to defend Charing Cross, but

* Curious details as to the game are given in "Le Jeu de Mail, par Joseph Lanthier," 1717. It was played with balls made from the root of box, which were gradually attuned to the stroke of the mallet, and were always rubbed with pellitory before being put away after use.

only to be deserted by his men and taken prisoner as he entered the City.

The street was not enclosed till about 1690, when it was at first called Catherine Street, in honour of Catherine of Braganza, and it still continued to be a fashionable promenade rather than a highway for carriage traffic. Thus Gay alludes to it—

> "O bear me to the paths of fair Pall Mall!
> Safe are thy pavements, grateful is thy smell!
> At distance rolls along the gilded coach,
> Nor sturdy carmen on thy walks encroach;
> No lets would bar thy ways were chairs deny'd,
> The soft supports of laziness and pride;
> Shops breathe perfumes, through sashes ribbons glow,
> The mutual arms of ladies and the beau."
>
> *Trivia*, bk. II.

Club-houses are the characteristic of the street, though none of the existing buildings date beyond the present century. In the last century their place was filled by taverns where various literary and convivial societies had their meetings: Pepys in 1660 was frequently at one of these, "Wood's at the Pell-Mell." The first trial of street gas in London was made here in 1807, in a row of lamps, on the King's birthday, before the colonnade of Carlton House. Amid all the changes of the town, London-lovers have continued to give their best affections to Pall Mall, and how many there are who agree with the lines of Charles Morris *—

> "In town let me live, then, in town let me die;
> For in truth I can't relish the country, not I.
> If one must have a villa in summer to dwell,
> Oh! give me the sweet shady side of Pall Mall."

* The genial wit, of whom Curran said, "Die when you will, Charles, you will die in your youth."

Entering the street by Pall Mall East, we pass, just beyond the rooms of the Old Water Colour Society, the entrance to *Suffolk Street*, where Charles II. "furnished a house most richly"* for his beloved Moll Davis, and where Pepys "did see her coach come for her to her door, a mighty pretty fine coach."† Here also lived Miss Esther Vanhomrigh, who has become, under the name of Vanessa, celebrated for her unhappy and ill-requited devotion to Dean Swift. On the right is the *Gallery of British Artists*: Suffolk Street existed as early as 1664, marking the site of a house of the Earls of Suffolk, but did not become important till the Restoration, when the residence of Secretary Coventry gave a name to the neighbouring Coventry Street.

On the left Cockspur Street falls into Pall Mall. At the end of *Warwick Street*,‡ which opens into it, stood Warwick House, where Princess Charlotte was compelled by her father to reside, and where "wearied out by a series of acts all proceeding from the spirit of petty tyranny, and each more vexatious than another, though none of them very important in itself," she determined to escape. She (July 16, 1814) "rushed out of her residence in Warwick House, unattended; hastily crossed Cockspur Street; flung herself into the first hackney-coach she could find; and drove to her mother's house in Connaught Place."§

A public-house at the entrance of Warwick Street still bears the sign of "The Two Chairmen," which recalls the habits of locomotion in the last century, when Defoe wrote—

"I am lodged in the street called Pall Mall, the ordinary residence of all strangers, because of its vicinity to the Queen's Palace, the Park, the

* Pepys, Jan 14, 1667-8.
† Feb. 15, 1668-9.
‡ Built 1681. Called after Sir Philip Warwick.
§ Lord Brougham.

Parliament House, the theatres, and the chocolate and coffee houses, where the best company frequent. If you would know our manner of living, 'tis thus:—we rise by nine, and those that frequent great men's levees find entertainment at them till eleven, or, as at Holland, go to tea-tables. About twelve, the *beau-monde* assembles in several coffee or chocolate houses; the best of which are the Cocoa Tree, and White's chocolate-houses; St. James's, the Smyrna, Mr. Rochford's, and the British coffee-houses; and all these so near one another, that in less than one hour you see the company of them all. We are carried to these places in Sedan chairs, which are here very cheap, a guinea a week, or a shilling per hour; and your chairmen serve you for porters to run on errands, as your gondoliers do at Venice."

Passing the equestrian statue of George III., by *Matthew Cotes*, 1837, we now reach the foot of the *Haymarket*, so called from the market for hay and straw which was held here in the reign of Elizabeth, and was not finally abolished till 1830. On the right is the Haymarket Theatre (opened Dec. 1720), on the left the Italian Opera House (built in 1790). It was between these, at the foot of the Haymarket, that Thomas Thynne of Longleat was murdered on Sunday, Feb. 12, 1681, by ruffians hired by Count Königsmarck, who hoped, when Thynne was out of the way, to ingratiate himself with his affianced bride, the rich young Lady Elizabeth Percy, already, in her sixteenth year, the widow of Lord Ogle. The assassins employed were Vratz, a German; Stern, a Swede; and Borotski, a Pole; but only the last of these fired, though no less than five of his bullets pierced his victim. The scene is represented on Thynne's monument in Westminster Abbey. The conspirators were taken, and tried at Hicks's Hall in Clerkenwell, where Königsmarck was acquitted, but the others sentenced to death, and hanged in the street which was the scene of their crime. They were attended by Bishop Burnet, who

narrates that, in return for his religious admonitions, Vratz expressed his conviction that "God would consider a gentleman, and deal with him suitably to the condition and profession he had placed him in; and that he would not take it ill if a soldier who lived by his sword avenged an affront offered him by another." Stern, on the scaffold, complained that he died for a man's fortune whom he never spoke to, for a woman whom he never saw, and for a dead man whom he never had a sight of."

[Addison lived in the Haymarket, and wrote his "Campaign" there. On the right are *James Street*, where James II. used to play in the tennis court, and *Panton Street*, so called from Colonel Panton, the successful gamester, who died in 1681. At the corner of *Market Street* (left) lived Hannah Lightfoot, the fair Quakeress, beloved by George III. Farther on the left is the entry of the little court called *James's Market*, where Richard Baxter preached.]

Proceeding down Pall Mall, and passing the *United Service Club*, by *Nash*, 1826, we reach the opening of Waterloo Place, which occupies the site of Carlton House, built for Henry Boyle, Lord Carlton, in 1709, and purchased by Frederick, Prince of Wales, in 1732. His widow, Augusta of Saxe-Cobourg, lived here for many years, and died in 1772. The house was redecorated for the marriage of the Prince of Wales, afterwards George IV. Here his daughter Charlotte was born (January 7, 1796), and married to Leopold of Saxe-Cobourg (May 2, 1816). Here also, in 1811, George IV. gave his famous banquet as Prince Regent.

Horace Walpole was beyond measure ecstatic in his

admiration of Carlton House, though where the money to pay for it was to come from he could not conceive; "all the mines in Cornwall could not pay a quarter." The redundancy of ornament induced Bonomi to write on the Ionic screen facing Pall Mall the epigram—

"'Care colonne, che fate quà?'
'Non sappiamo, in verità!'"

But all its magnificence came to an end in 1827, when the house was pulled down, its fittings taken to Buckingham Palace, and its columns used in building the portico of the National Gallery. Its site is marked by the *Column* (124 feet high) surmounted by a *Statue of Frederick, Duke of York*, second son of George III., by *Westmacott*, which faces Regent Street. On the right is a *Statue of Lord Clyde*. On the left is a *Statue of Sir John Franklin* by *Noble*. The relief on its pedestal represents the funeral of Franklin, with Captain Crozier reading the burial service: it wonderfully appeals to human sympathies, and there is scarcely a moment in the day when passers-by are not lingering to examine it.

We now enter upon a perfect succession of the buildings erected for the clubs, originally defined by Dr. Johnson as "assemblies of good fellows, meeting under certain conditions." They have greatly improved since those days, and are now the great comfort of bachelor-life in London. "Comme ils savent organiser le bien-être!" Taine justly exclaims with regard to them. At the angle of Waterloo Place is the *Athenæum*, the chief literary club in London, built by Decimus Burton, 1829. Beyond arise, on the left, the *Travellers' Club* (by Barry, 1832); the *Reform*

Club (by Barry, 1838); and the *Carlton Club* (by Smirke, 1854, from St. Mark's Library at Venice), the famous political Conservative club founded by the Duke of Wellington in 1831. Beyond these, the *War Office* occupies a house originally built for Edward, Duke of York, brother of George III., with an admirable meditative statue in front of it, representing Lord Herbert of Lea, Secretary of State for War (by *Foley*, 1867). Beyond this are the *Oxford and Cambridge Club* (by Smirke, 1835—8); and the *Guards' Club* (by Harrison, 1850). On the right, opposite the War Office, is the *Army and Navy Club* (by Parnell and Smith, 1851).

(The two short streets on the right of Pall Mall lead into *St. James's Square*, which dates from the time of Charles II., when the adjoining King Street and Charles Street were named in honour of the King, and York Street and Duke Street in honour of the Duke of York. In the centre was a Gothic conduit, which is seen in old prints and maps of London, with a steep gable and walls of coloured bricks in diamond patterns. Its site is now occupied by a statue of William III. by the younger *Bacon*, 1808. The great Duke of Ormond lived here in Ormond House, and his duchess died there. No. 3 was the house of the Duke of Leeds.

"When the Duke of Leeds shall married be
To a fair young lady of high quality,
How happy will that gentlewoman be
In his grace of Leeds' good company!

She shall have all that's fine and fair,
And the best of silk and satin shall wear;
And ride in a coach to take the air,
And have a house in St. James's Square."

No. 15, which belonged to Sir Philip Francis, was lent to Queen Caroline (1820), and was inhabited by her during the earlier part of her trial. No. 16 was the house of Lord Castlereagh, who lay in state there in 1822. No. 17, the Duke of Cleveland's, is an interesting old house, and contains a fine picture of Barbara, Duchess of Cleveland, by *Sir Peter Lely*. No. 21, in the south-east corner, is *Norfolk House*, and has been inhabited by the Dukes of Norfolk since 1684. Hither Frederick Prince of Wales, when turned out of St. James's by George II., took refuge with his family till the purchase of Leicester House; and here George III. was born, June 4, 1738, being a seven-months' child, and was privately baptized the same day by Secker, Bishop of Oxford.)

We may notice No. 79, Pall Mall, as occupying the site of the house which was given by Charles II. to Nell Gwynne, described by Burnet as "the indiscreetest and wildest creature that ever was in a court." She lived here from 1671 to 1687. It is still the only freehold in the street.

"It was given by a long lease by Charles II. to Nell Gwyn, and upon her discovering it to be *only a lease* under the Crown, she returned him the lease and conveyances, saying she had always *conveyed free* under the Crown, and always would; and would not accept it till it was *conveyed free* to her by Act of Parliament made on and for that purpose. Upon Nell's death it was sold, and has been conveyed free ever since."—*Granger's Letters*, p. 308.

The garden of the house had a mount, on which Nell used to stand to talk over the wall to the King as he walked in St. James's Park.

"5 March, 1671.—I walk'd with him (Charles II.) thro' St. James's Parke to the gardens, where I both saw and heard a very familiar dis-

course between the King and Mrs. Nellie, as they cal'd an impudent comedian, she looking out of her garden on a terrace on the top of the wall, and the king standing on ye greene walke under it. I was heartily sorry at this scene. Thence the king walk'd to the Duchess of Cleaveland, another lady of pleasure and curse of our nation."—*Evelyn.*

This neighbourhood, so close to the palace, was naturally popular with the mistresses of the royal Stuarts. Barbara Palmer, Duchess of Cleveland, and Hortensia Mancini, Duchess of Mazarin, both lived at one time in Pall Mall, and Moll Davis in St. James's Square. Arabella Churchill and Catherine Sedley, mistresses of James II., also lived in St. James's Square.

Nos. 81 and 82 are portions of *Schomberg House*, built for the great Duke of Schomberg, who was killed in his eighty-second year at the Battle of the Boyne in 1690, and over whose death William III. wept, saying, "I have lost my father."* It was afterwards inhabited by John Astley the painter, who placed the relief over the entrance. He divided the house and after his death the central compartment was occupied by Cosway the miniature painter. Gainsborough lived in one of the wings of the house from 1778 to 1788, and Sir Joshua Reynolds sat to him for his portrait there. It was there also, "in a second-floor chamber," that Sir Joshua was present (July, 1788) at the death-bed of Gainsborough, and heard his last words, "We are all going to heaven, and Vandyke is of the company." Much of the house has been demolished, but Gainsborough's wing remains.

On the opposite side of the street was the "Star and Garter," where the Literary Club had the meetings which

* Lettres au Roi de Danemark, par Jean Payen de la Fouleresse, 1688—92.

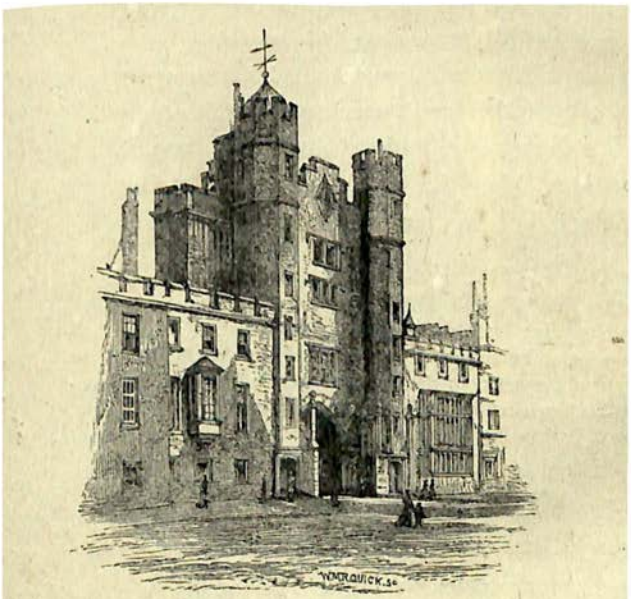
Swift describes in a letter to Stella; and where (Jan. 24, 1765) William, fifth Lord Byron, having a quarrel with his neighbour, Mr. Chaworth, as to which had most game on his estate, challenged him, fought him by the light of a single tallow candle, and gave him a wound which proved fatal the next day, and for which he was tried in Westminster Hall.

On the left is *Marlborough House*, built (1709—10) by Sir Christopher Wren for the great Duke of Marlborough, on an offset of the Park given by Queen Anne. The Duke died in the house in 1722, and here also died his famous duchess, Sarah,

"The wisest fool that ever Time has made,"

in spite of her retort when told, in her eighty-fourth year, that she must either be blistered or die—"I won't be blistered, and I won't die." She kept up the utmost pomp to the last, and talked of her "neighbour George" at St. James's. The bad entrance that still exists testifies to the spite of Sir Robert Walpole, who, when he found the old duchess desirous of making a suitable approach to her house, bought up the leases of the encroaching houses to prevent her. The house remained in the Marlborough family till it was purchased for Princess Charlotte in 1817. It was the London residence of Queen Adelaide in her widowhood, and was settled upon Albert Edward, Prince of Wales, in 1850. The saloon still contains a number of very interesting pictures by *Laguerre* of the victories of the Duke of Marlborough. George IV. made a plan for connecting Marlborough House with Carlton House by a gall of portraits of the British Sovereigns and historical personages connected with them.

The building which projects into the grounds of Marlborough House, and which is entered from the roadway into the Park on the left of St. James's Palace, is interesting as the Roman Catholic Chapel built by Charles I. for Henrietta Maria, the erection of which gave such offence to his subjects.



Gateway, St. James's Palace.

The picturesque old brick gateway of *St. James's Palace* still looks up St. James's Street, one of the most precious relics of the past in London, and enshrining the memory of a greater succession of historical events than any other domestic building in England, Windsor Castle not excepted. The site of the palace was occupied, even before the Con-

quest, by a hospital dedicated to St. James, for "fourteen maidens that were leprous." Henry VIII. obtained it by exchange, pensioned off the sisters, and converted the hospital into "a fair mansion and park,"* in the same year in which he was married to Anne Boleyn, who was commemorated here with him in love-knots, now almost obliterated, upon the side doors of the gateway, and in the letters "H. A." on the chimney-piece of the presence-chamber or tapestry room. Holbein is sometimes said to have been the king's architect here, as he was at Whitehall. Henry can seldom have lived here, but hither his daughter, Mary I., retired, after her husband Philip left England for Spain, and here she died, Nov. 17, 1558.

"It is said that in the beginning of her sickness, her friends, supposing King Philip's absence afflicted her, endeavoured by all means to divert her melancholy. But all proved in vain: and the Queen, abandoning herself to despair, told them she should die, though they were yet strangers to the cause of her death; but if they would know it hereafter, they must dissect her, and they *would find Calais at her heart;* intimating that the loss of that place was her death's wound."—*Godwin.*

James I., in 1610, settled St. James's on his eldest son, Prince Henry, who kept his court here for two years with great magnificence, having a salaried household of no less than two hundred and ninety-seven persons. Here he died in his nineteenth year, Nov. 6, 1612. Upon his death, St. James's was given to his brother Charles, who frequently resided here after his accession to the throne, and here Henrietta Maria gave birth to Charles II., James II., and the Princess Elizabeth. In 1638 the palace was given as a refuge to the queen's mother, Marie de' Medici,

* Holinshed.

who lived here for three years, with a pension of £3,000 a month! Hither Charles I. was brought from Windsor as the prisoner of the Parliament, his usual attendants, with one exception, being debarred access to him, and being replaced by common soldiers, who sat smoking and drinking even in the royal bedchamber, never allowing him a moment's privacy, and hence he was taken in a sedan chair to his trial at Whitehall.

"On Sunday the 28th (after his condemnation) he was attended by a guard from Whitehall to St. James's, where Juxon, Bishop of London, preached before him on these words (Rom. ii. 16), "In the day when God shall judge the secrets of all men by Jesus Christ, according to my gospel." After the service the King received the Sacrament, and he spent the rest of the day in private devotion, and in conferences with the Bishop. The next day Charles underwent the cruel pang of separating from his two children (who alone were in England), Henry, Duke of Gloucester, who was about seven years of age, and the Princess Elizabeth, who was about thirteen. Their interview with him was long, tender, and afflicting. He bade the Lady Elizabeth tell her mother that his thoughts had never strayed from her, and that his love should be the same to the last, and begged her to remember to tell her brother James 'that it was his father's last desire that after his death he should no longer look upon his brother Charles merely as his elder brother, but should be obedient to him as his sovereign; and that they should both love one another, and forgive their father's enemies. 'But,' said the King to her, 'sweetheart, you will forget this?' 'No,' said she, 'I will never forget it as long as I live.' He prayed her not to grieve for him, for he should die a glorious death; it being for the laws and liberties of the land, and for maintaining the true Protestant religion. He charged her to forgive those people, but never to trust them; for they had been most false to him, and to those that gave them power, and he feared also to their own souls. He then urged her to read Bishop Andrewes' 'Sermons,' Hooker's 'Ecclesiastical Polity,' and Archbishop Laud's Book against Fisher, which would strengthen her faith, and confirm her in a pious attachment to the Church of England, and an aversion from Popery. Then taking the Duke of Gloucester on his knee, the King said to him, 'Sweetheart, now they will cut off thy father's head' (upon which words the child looked very earnestly and steadfastly at him). 'Mark, child, what I say, they will

cut off my head, and perhaps make thee a king: but mark me, you must not be a king, so long as your brothers, Charles and James, do live; for they will cut off your brothers' heads when they can catch them, and cut off thy head at last too; and therefore I charge you do not be made a king by them:' at which the child said earnestly, 'I will be torn in pieces first,' which ready reply from so young an infant filled the King's eyes with tears of admiration and pleasure."—*Trial of Charles I., Family Library*, xxxi.

On the following day the king was led away from St. James's to the scaffold. His faithful friends Henry Rich, Earl of Holland; the Duke of Hamilton and Lord Capel; were afterwards imprisoned in the palace and suffered like their master.

Charles II., who was born at St. James's (May 29, 1630), resided at Whitehall, giving up the palace to his brother the Duke of York (also born here, Oct. 25, 1633), but reserving apartments for his mistress, the Duchess of Mazarin, who at one time resided there with a pension of £4,000 a year. Here Mary II. was born, April 30, 1662; and here she was married to William of Orange, at eleven at night, Nov. 4, 1677. Here for many years the Duke and Duchess of York secluded themselves with their children, in mourning and sorrow, on the anniversary of his father's murder. Here, also, Anne Hyde, Duchess of York, died, March 31, 1671, asking "What is truth?" of Blandford, Bishop of Worcester, who came to visit her.

In St. James's Palace also, James's second wife, Mary of Modena, gave birth to her fifth child, Prince James Edward ("the Old Pretender") on June 10, 1688.

"There, on the morning of Sunday, the tenth of June, a day long kept sacred by the too faithful adherents of a bad cause, was born the most unfortunate of princes, destined to seventy-seven years of exile

and wandering, of vain projects, of honours more galling than insults, and of hopes such as make the heart sick."—*Macaulay*, ch. viii.

"The king rose between seven and eight, and went to his own side of the palace. About a quarter of an hour after, the queen sent for him in hot haste, and requested to have every one summoned whom he wished to be witnesses of the birth of their child. The first person who obeyed the summons was Mrs. Margaret Dawson, one of her bed-chamber women, formerly in the service of Anne Hyde, Duchess of York; she had been present at the birth of all the king's children, including the Princess Anne of Denmark. The bed was then made ready for her majesty, who was very chilly, and wished it to be warmed. Accordingly, a warming-pan full of hot coals was brought into the chamber, with which the bed was warmed previously to the queen entering it. From this circumstance, simple as it was, but unusual, the absurd talk was fabricated that a spurious child was introduced into the queen's bed. Mrs. Dawson afterwards deposed, on oath, that she saw fire in the warming-pan when it was brought into her majesty's chamber, the time being then about eight o'clock, and the birth of the prince did not take place until ten. . . . . After her majesty was in bed, the king came in, and she asked him if he had sent for the queen dowager. He replied, 'I have sent for everybody,' and so, indeed, it seemed; for besides the queen dowager and her ladies, and the ladies of the queen's household, the state officers of the palace, several of the royal physicians, and the usual professional attendants, there were eighteen members of the Privy Council, who stood at the foot of the bed. There were in all sixty-seven persons present. Even the Princess Anne, in her coarse, cruel letters to her sister on this subject, acknowledged that the queen was much distressed by the presence of so many men, especially by that of the Lord Chancellor Jeffreys."—*Strickland's Queens of England.*

It was to St. James's that William III. came on his first arrival in England, and he frequently resided there afterwards, dining in public, with the Duke of Schomberg seated at his right hand and a number of Dutch guests, but on no occasion was any English gentleman invited. In the latter part of William's reign the palace was given up to the Princess Anne, who had been born there, Feb. 6, 1665, and married there to Prince George of Denmark, July 28, 1683.

She was residing here when Bishop Burnet brought her the news of William's death and her own accession.

George I., on his arrival in England, came at once to St. James's.

"'This is a strange country,' he remarked afterwards; 'the first morning after my arrival at St. James's, I looked out of the window, and saw a park with walks, and a canal, which they told me were mine. The next day Lord Chetwynd, the ranger of my park, sent me a fine brace of carp out of my canal; and I was told I must give five guineas to Lord Chetwynd's servant for bringing me my own carp, out of my own canal, in my own park."—*Walpole's Reminiscences.*

The Duchess of Kendal, the king's mistress, had rooms in the palace, and, towards the close of his reign, George I. assigned appartments there on the ground-floor to a fresh favourite, Miss Anne Brett. When the king left for Hanover, Miss Brett had a door opened from her rooms to the royal gardens, which the king's grand-daughter, Princess Anne, who was residing in the palace, indignantly ordered to be walled up. Miss Brett had it opened a second time, and the quarrel was at its height, when the news of the king's death put an end to the power of his mistress. With the accession of George II. the Countesses of Yarmouth and Suffolk took possession of the apartments of the Duchess of Kendal. As Prince of Wales, George II. had resided in the palace, till a smouldering quarrel with his father came to a crisis over the christening of one of the royal children, and the next day he was put under arrest, and ordered to leave St. James's with his family the same evening. Wilhelmina Caroline of Anspach, the beloved queen of George II., died in the palace, Nov. 20, 1737, after an agonizing illness, endured with the utmost fortitude and consideration for all around her.

Of the daughters of George II. and Queen Caroline, Anne, the eldest, was married at St. James's to the Prince of Orange, Nov. 1733, urged to the alliance by her desire for power, and answering to her parents, when they reminded her of the hideous and ungainly appearance of the bridegroom, "I would marry him, even if he were a baboon!" The marriage, however, was a happy one, and a pleasant contrast to that of her younger sister Mary, the king's fourth daughter, who was married here to the brutal Frederick of Hesse Cassel, June 14, 1771. The third daughter, Caroline, died at St. James's, Dec. 28, 1757, after a long seclusion consequent upon the death of John, Lord Harvey, to whom she was passionately attached.

George I. and George II. used, on certain days, to play at Hazard at the grooms' postern at St. James's, and the name "Hells," as applied to modern gaming-houses, is derived from that given to the gloomy room used by the royal gamblers.*

The northern part of the palace, beyond the gateway (inhabited in the reign of Victoria by the Duchess of Cambridge), was built for the marriage of Frederick Prince of Wales.

The *State Apartments* (which those who frequent levees and drawing-rooms have abundant opportunities of surveying) are handsome, and contain a number of good royal portraits.

The *Chapel Royal*, on the right on entering the "Colour Court," has a carved and painted ceiling of 1540. Madame d'Arblay describes the pertinacity of George III. in attending service here in bitter November weather, when

* Theodore Hook.

the queen and court at length left the king, his chaplain, and equerry "to freeze it out together." There is still a full choral service here at eight A.M. and one P.M., when, on payment of *2s.*, any one may occupy the "seats of nobility" and say their prayers on crimson cushions. Bishop Burnet's complaint to the Princess Anne of the ogling which went on here during Divine service drew down the ballad attributed to Lord Peterborough—

"When Burnet perceived that the beautiful dames,
Who flock'd to the chapel of hilly St. James,
On their lovers alone their kind looks did bestow,
And smiled not on him while he bellow'd below,
To the Princess he went,
With pious intent,
This dangerous ill to the Church to prevent.
'Oh, madam,' he said, 'our religion is lost,
If the ladies thus ogle the knights of the toast.
These practices, madam, my preaching disgrace:
Shall laymen enjoy the first rights of my place?
Then all may lament my condition so hard,
Who thrash in the pulpit without a reward.
Then pray condescend
Such disorders to end,
And to the ripe vineyard the labourers send,
To build up the seats, that the beauties may see
The face of no bawling pretender but me.'
The Princess, by rude importunity press'd,
Though she laugh'd at his reasons, allow'd his request;
And now Britain's nymphs, in a Protestant reign,
Are box'd up at prayers like the virgins in Spain."

When Queen Caroline (wife of George II.) asked Mr. Whiston what fault people had to find with her conduct, he replied that the fault they most complained of was her habit of talking in chapel. "She promised amendment, but proceeding to ask what other faults were objected to

her, he replied, 'When your Majesty has amended this I'll tell you of the next.'"*

It was in this chapel that the colours taken from James II. at the Battle of the Boyne were hung up by his daughter Mary, an unnatural exhibition of triumph which shocked the Londoners. Besides that of Queen Anne,† a number of royal marriages have been solemnised here; those of the daughters of George II., of Frederick Prince of Wales to Augusta of Saxe Cobourg, of George IV. to Caroline of Brunswick, and of Queen Victoria to Prince Albert.

The *Garden* at the back of St. James's Palace has a private entrance to the Park. It was as he was alighting from his carriage here, August 2, 1786, that George III. was attacked with a knife by the insane Margaret Nicholson. "The bystanders were proceeding to wreak summary vengeance on the (would-be) assassin, when the King generously interfered in her behalf. 'The poor creature,' he exclaimed, 'is mad: do not hurt her; she has not hurt me.' He then stepped forward and showed himself to the populace, assuring them that he was safe and uninjured."‡

Cleveland Row (where John Selwyn, Marlborough's aide-de-camp, and his son, George Selwyn, lived, and where the latter died, June 25, 1791) now leads to *Bridgewater House* (Earl of Ellesmere), built 1847—9 by Barry, on the site of Cleveland House, once the residence of Barbara Villiers, Duchess of Cleveland, having before that belonged to the great Earl of Clarendon, and afterwards to the Earls of Bridgewater. The principal windows bear the monogram of EE on their pediments, and, on the panel beneath,

* Art. Whiston, "Biog. Brit.," vi. 4214.
† Mary II. was married in her bedchamber.
‡ Jesse, "Memoirs of George III."

the Bridgewater motto—"Sic donec." The *Bridgewater Picture Gallery* can generally be visited on Wednesdays and Saturdays, but the pictorial gems of the house are all contained in the dwelling-rooms on the ground-floor, and can only be seen by an especial permission from its master. In the centre of the house is a great hall, surrounded, on the upper floor, by an arcaded gallery, which contains, turning left from the head of the stairs—

63—69. *Nicholas Poussin.* The Seven Sacraments—from the Orleans Gallery. A similar set of pictures, by the same master, is at Belvoir.

76. *Annibale Carracci.* St. Gregory at Prayer, surrounded by angels—a dull picture painted for the Church of St. Gregorio at Rome.

244. *Andrea del Sarto.* Holy Family.

102. *Lodovico Carracci.* The Descent from the Cross.

The shadows are too black, but "for the taste of form, the happy chiaro-oscuro, the extreme and almost unique verity, the head, body, arms, nay, indeed, the whole Christ, is of the utmost conceivable perfection, whether unitedly or separately considered; in like manner, the feet also, and the beautiful head of the Magdalen."—*Barry.*

40. *Tintoret.* The Entombment.

P. S. Weit. The Marys at the Sepulchre—a picture well known from engravings.

105. *Salvator Rosa.* Jacob and his Flocks.

The *Picture Gallery* is crowded with pictures, hung so entirely without reason that they are for the most part mere wall decoration. Two-thirds are so high up that it is impossible to see them, and nothing is "on the line." This fine room is spoilt by the lowness of the dado. We may notice—

Left Wall.

17. *Titian.* Diana and Actæon. "Titianus F." is inscribed in gold letters on a pilaster.

130. *Ary de Voys.* A Young Man with a Book—a small picture by a very rare master.

27. *Guercino.* David and Abigail—a coarse ugly picture from the gallery of Cardinal Mazarin.

18. *Titian.* The Fable of Calisto — from the Orleans Gallery; painted, with its companion picture, according to Vasari, for Philip II. of Spain, when the master was in his seventieth year.

130. *Teniers.* The Alchemist—inscribed 1649. A wonderful picture, but constantly repeated by the master.

Right Wall.

196. *Vandevelde.* The Rising of the Gale at the Entrance of the Texel.

153. *Jan Steen.* A Village School.

168. *Rembrandt.* A Child saying its Prayers at an Old Woman's Knees. This little picture is absurdly called "Hannah and Samuel."

101. *Annibale Carracci.* Danaë—from the Orleans Gallery.

78. *Paul Veronese.* The Judgment of Solomon.

Returning to the Ground Floor—

Room I.

38. *Raffaelle (?).* Madonna and Child, "La plus belle des Vierges" —from the Orleans Gallery, much retouched. There are many repetitions of this picture: the best is in the gallery at Naples.

* 35. *Raffaelle.* "La Vierge au Palmier"—a beautiful circular picture. The Virgin has wound her veil around the infant Saviour, to whom St. Joseph, kneeling, gives some flowers. Supposed to have been painted at Florence for Taddeo Taddi in 1506.

"The following anecdote of this picture was related to the Marquis of Stafford by the Duke of Orleans when on a visit to England. It happened once, amidst the various changes of the world, that this picture fell to the portion of two old maids. Both having an equal right, and neither choosing to yield, they compromised the matter by cutting it in two. In this state the two halves were sold to one purchaser, who tacked them together as well as he could, and sent them further into the world. The transfer from canvas to wood has obliterated every trace by which the truth of this tale might be corroborated." *—*Passavant.*

37. *Raffaelle (?).* "La Madonna del Passeggio." The Holy Family walking in a green landscape. Passavant and Kugler ascribe this picture to Francesco Penni. It is of exquisite beauty—the children

* Hazlitt asserts that the join may be detected, on careful inspection, passing through the body of the Child, and only just missing the forehead of the Virgin.

especially graceful. Philip II. of Spain gave the picture to the Duke of Urbino, who gave it to the Emperor Rudolph II. Gustavus Adolphus carried it off from Prague to Sweden. It was inherited by his daughter Christina, who took it to Rome, where it was purchased, after her death, by the Duke of Bracciano. From his collection it was purchased by the Regent Duke of Orleans. Many repetitions are in existence.

48. *Lodovico Carracci.* St. Catherine sees the Virgin and Child in a Vision. The saint recalls the work of Correggio, whom Lodovico especially studied and imitated.

93. *Salvator Rosa.* "Les Augures"—a very beautiful and unusually quiet work of the master.

* 77. *Titian.* The Three Ages of Life.

"This is one of the most beautiful idyllic groups of modern creation, and the spectator involuntarily partakes of the dreamlike feeling which it suggests."—*Kugler.*

"This picture is a piece of poetry in the truest sense: it is like a Greek lyric or idyll; while the melting harmony of the colour is to the significance of the composition what music is to the song."—*Mrs. Jameson.*

13. *Guido Reni.* The Infant Christ asleep upon the Cross—a lovely little picture.

36. *Raffaelle.* "La Vierge au Linge"—a replica of the picture in the Louvre.

200. *A. Cuyp.* Milking.

30. *Domenichino.* The Cross-bearing.

Room II.

15. *Tintoret.* Portrait of a Venetian Nobleman, 1588.

* 216. *A. Cuyp.* The Landing of Prince Maurice at Dort — a noble, sunlit, and beautiful picture, the water especially limpid and transparent.

198. *Terburg.* "Conseil Paternel." The girl in white satin is especially characteristic of the master, who loved to give *thus* his chief and harmonious light: her face betrays the feeling of shame with which she hears her father's reproof. There is an inferior repetition of this picture in the gallery at Amsterdam, and another at Berlin.

205. *Dobson.* Portrait of John Cleveland, the poet-friend of Charles I., for whose cause he was imprisoned by Cromwell.

11. *Claude.* Demosthenes on the Seashore—a lonely figure on the shore of a deep blue sea, illumined by the morning sun.

41. *Claude.* Moses and the Burning Bush—the incident subordinate to the wooded landscape.

32. *Velazquez.* A son of the Duke of Olivares—a noble, though unfinished portrait.

120. *Sir J. Reynolds.* Full-length Portrait of a Lady.

Room III.

23. *Vandyke.* Virgin and Child—a careful example of a picture frequently repeated by the master.

147. *A. Cuyp.* Cattle, with a cowherd playing on his flute.

Colonel Blood, who afterwards became famous for his plot to seize the Crown Jewels, made his audacious attempt on the Duke of Ormond as he was returning to Cleveland House. At the end of Cleveland Row, on the left, is the approach to *Stafford House* (Duke of Sutherland), built by *B. Wyatt* for the Duke of York, second son of George III., on the site of "the Queen's Library," erected for Caroline of Anspach. Its hall and staircase, by *C. Barry*, perfect in proportions and harmonious in their beautiful purple and grey colouring, are the best specimens of scagliola decoration in England. The noble collection of pictures, greatly reduced in importance through the sale of several fine works by the present owner, is scattered through the different rooms of the house, and can only be seen by special permission. Amongst the pictures deserving notice are—

Ante Dining Room.

Landseer. Lady Evelyn Gower (afterwards Lady Blantyre) and the Marquis of Stafford, as children.

Danby. The Passage of the Red Sea.

Dining Room.

Lawrence. Harriet Elizabeth, second Duchess of Sutherland, with her eldest daughter, Lady Elizabeth Gower, afterwards Duchess of Argyle.

Pordenone. The Woman taken in Adultery.

Yellow Drawing Room.

Murillo. SS. Justina and Rufina, the potter's daughters of Triana, martyred A.D. 304 for refusing to make earthenware idols. They are painted as simple Spanish *muchachas*, with the *alcarrazas*, or earthenware pots, of the country. From the Soult Collection.

Ante Yellow Drawing Room.

Breckelencamp. An Old Woman's Grace.
Tintoret. A Consistory of Cardinals.

Little Drawing Room.

Hogarth. Portrait of Mr. Porter of Lichfield.
Reynolds. Portrait of Dr. Johnson, without his wig, and very blind.

Passage.

The Marriage of Henry VI.—a curious and interesting picture.

Picture Gallery.—(In the central compartment of the ceiling is St. Crisogono supported by angels, a fine work of Guercino from the soffita of the saint's church in the Trastevere at Rome.)

Spagnoletto. Christ and the Disciples at Emmaus.
Alonzo Cano. God the Father—glorious in colour.
Vandyke. Portrait of a Student.
Velazquez. The Duke of Gandia at the door of the Convent of St. Ognato in Biscay—a poor work of the master.
* *Moroni.* Portrait of a Jesuit—the masterpiece of the gallery.
Titian. The Education of Cupid—from the Odescalchi Collection.
Guercino. St. Gregory the Great.
* *Vandyke.* A noble Portrait of Thomas Howard, Lord Arundel, the great collector, seated in an arm-chair; painted 1635.
Honthorst. Christ before Pilate—a really grand work of the master. From the Palazzo Giustiniani.
Rubens. Sketch for the Marriage of Marie de Medicis in the Louvre.
Philippe de Champagne. Portrait of the Minister Colbert.
Correggio. The Muleteer—said to have been painted as a sign-board, to discharge a tavern-bill. Once in the collection of Queen Christina, and afterwards in the Orleans Gallery.

Paul de la Roche. Lord Strafford receiving the Blessing of Archbishop Laud on his way to Execution.

Albert Dürer. The Death of the Virgin.

Murillo. Abraham and the Angels—who are represented simply as three young men. From the Soult Collection.

* *Raffaelle.* The Cross-bearing—painted for Cardinal Giovanni de' Medici (afterwards Leo X.), and long over a private altar of the Palazzo Medici, afterwards Ricciardi, at Florence.

* *Murillo.* The Prodigal Son—a very noble picture from the Soult Collection.

Carlo Maratti. St. Anne teaching the Virgin to read—a very pretty little picture.

The Green Velvet Drawing Room contains—

Two chairs which belonged to Marie Antoinette in the Petit Trianon, and two admirable studies by *Fra Bartolommeo* and *Paul Veronese*. A picture of Charles I. and Henrietta Maria, by *Vandyke*, came from Strawberry Hill.

From St. James's Palace, *St. James's Street*, built in 1670, and at first called Long Street, leads to Piccadilly. From its earliest days it has been popular.

> "The Campus Martius of St. James's Street,
> Where the beaux cavalry pace to and fro,
> Before they take the field in Rotten Row."
>
> *Sheridan.*

On the left, the first building of importance is the *Conservative Club* (the second Tory club), built by *Smirke* and *Basevi*, 1845, and occupying partly the site of the old Thatched House Tavern, celebrated for its literary meetings, and partly that of the house in which Edward Gibbon, the historian of the Roman Empire, died Jan. 16, 1794. No. 64 was the Cocoa-Tree Tavern, mentioned by Addison as "a place where his face is known." No. 69 is *Arthur's*, so called from the proprietor of White's Chocolate House, who died in 1761: the celebrated Kitty Fisher

was maintained by a subscription of the whole club at Arthur's!

On the right, beyond No. 8, where Lord Byron was living in 1811, is the opening of King Street, once celebrated as containing "Almack's," which, opened in 1765, continued to be the fashionable house of entertainment through the early part of the present century, when it figures in most of the novels of the time. But, as "the palmy days of exclusiveness" passed away, it deteriorated, and now, as *Willis's Rooms*, is used for tradesmen's balls. Close by is the *St. James's Theatre*. No. 16 is the house to which Napoleon III. drew the especial attention of the Empress, on his triumphal progress through London as a royal guest, because it had been the home of his exile: a plate in the wall records his residence there.

[Out of King Street open *Bury* (Berry) *Street* and *Duke Street*, ever-crowded nests of bachelors' lodgings, though the prices are rather higher now than they were (1710) when Swift complained to Stella from Bury Street—"I have the first-floor, a dining-room, and bedchamber, at eight shillings a week, *plaguy dear*." Horace Walpole narrates how he stood in Bury Street in the snow, in his slippers and an embroidered suit, to watch a fire at five o'clock in the morning.]

No. 60, on the right of St. James's Street, is *Brooks's Club* (Whig), built by *Holland*, 1778. No. 57 is the *New University Club*.

On the east side of the street, No. 28, is *Boodle's*, the country gentleman's club—"Every Sir John belongs to Boodle's." No. 29 was the house where Gilray the caricaturist committed suicide by throwing himself from an upper

window. No. 37-38 is *White's* (Tory), built by *Wyatt*, the successor of White's Chocolate House (established in 1698),* celebrated for the bets and betting duels of the last century, when it had the reputation of "the most fashionable hell in London." Walpole tells, in illustration of the overwhelming mania for gambling there, that when a man fell into a fit outside the door, bets were taken as to whether he was dead; and when a surgeon wished to save his life by bleeding him, the bettors furiously interposed that they would have no foul play of that kind, and that he was to let the man alone. The fire, in which Mrs. Arthur, wife of the proprietor, leaped out of a second-floor window upon a feather bed unhurt, is commemorated by Hogarth in Plate VI. of the "Rake's Progress."

On the left is *St. James's Place*, where Thomas Parnell the poet lived; also, for a time, Addison; and Samuel Rogers, from 1808 till he died in his ninety-third year, Dec. 18, 1855. In *Park Place*, the next turn on the left, Hume the historian lived in 1769. Then Bennet Street leads into *Arlington Street*, the two streets commemorating the Bennets, Earls of Arlington. In Arlington Street lived Lady Mary Wortley Montague, in the house of her father, the Marquis of Dorchester. Here also (No. 5) was the town house of Sir Robert Walpole, who died in it (1745), leaving it to his son Horace, who lived in it till 1779. He had previously resided in No. 24, where the quaint pillared drawing-room is represented in the second scene of the "Marriage à la Mode." It was in Arlington Street that (in the winter of 1800-1) Lord and Lady Nelson had their final

* White's Chocolate House and St. James's Palace are represented in Plate IV. of Hogarth's "Rake's Progress."

quarrel on the subject of Lady Hamilton, after which they never lived together. In No. 16, the house of the Duke of Rutland, Frederick Duke of York died, Jan. 5, 1827.

On the opposite side of St. James's Street opens *Jermyn Street*, which (with St. Alban's Place) commemorates Henry Jermyn, Earl of St. Alban's,* the chamberlain of Henrietta Maria, whom scandal asserted to have become her husband after the execution of Charles I. The great Duke of Marlborough was living here, 1665—81, as the handsome Colonel Churchill. It was in the St. James's Hotel in this street that Sir Walter Scott spent some of the last weeks of his life in 1832, and thence that he set off on July 7 for Abbotsford, where he died on July 21.

St. James's Street falls into the important street of *Piccadilly*, which is generally said to derive its queer name from "piccadillies," the favourite turn-down collars of James I., which we see in Cornelius Jansen's pictures. These collars, however, were not introduced before 1617, and in 1596 we find Gerard, the author of the "Herball," already speaking of gathering bugloss in the dry ditches of "Piccadille." Jesse† ingeniously suggests that the fashionable collar may have received its name first from being worn by the dandies who frequented Piccadilla House, which, probably as early as Elizabeth's time, was a fashionable place of amusement (on the site of Panton Square), and that the word, as applied to the house, may come from the Spanish *peccadillo*, literally meaning a venial fault. Clarendon (1641) speaks of Picccadilly Hall as "a fair house for entertainment and gaming, with hand-

* His arms are over the south entrance of St. James's Church. It was his nephew who gave a name to Dover Street.

† Memorials of London, i. 6.

some gravel walks with shade, and where was an upper and lower bowling green, whither very many of the nobility and gentry of the best quality resorted, both for exercise and conversation." Sir John Suckling the poet was one of its gambling frequenters, and Aubrey narrates how his sisters came crying "to Peccadillo Bowling-green, for the fear he should lose all their portions."

Turning eastwards, we find, on the right, *St. James's Church*, built by Wren, 1684. Hideous to ordinary eyes, this church is still admirable in the construction of its roof, which causes the interior to be considered as one of the architect's greatest successes. The marble font is an admirable work of Gibbons: the stem represents the Tree of Knowledge, round which the Serpent twines, who offers the apple to Eve, standing with Adam beneath. The organ was ordered by James II. for his Catholic chapel at Whitehall, and was given to this church by his daughter Mary. The carving here was greatly admired by Evelyn.

"Dec. 10, 1684.—I went to see the new church at St. James's, elegantly built. The altar was especially adorned, the white marble inclosure curiously and richly carved, the flowers and garlands about the walls by Mr. Gibbons, in wood; a pelican, with her young at her breast, just over the altar in the carv'd compartment and border invironing the purple velvet fringed with IHS richly embroidered, and most noble plate, were given by Sir R. Geare, to the value (as is said) of £200. There was no altar anywhere in England, nor has there been any abroad, more richly adorned."—*Diary.*

The Princess Anne of Denmark was in the habit of attending service in this (then newly built) church, and it was one of the petty insults which William and Mary offered to their sister-in-law (after her refusal to give up Lady Marlborough) to forbid Dr. Birch, the rector, to place

the text upon the cushion in her pew, an order the rector, an especial partisan of the Princess, refused to comply with.

Among the illustrious persons who have been buried here are Charles Cotton, the friend of Izaak Walton, 1687; the two painters Vandevelde; Dr. Arbuthnot, the friend of Pope and Gay, the slouching satirist, of whom Swift said that he could "do everything but walk," 1734-5; Mark Akenside, the harsh doctor who wrote the "Pleasures of Imagination," 1770; Michael Dahl, the portrait-painter; Robert Dodsley, footman, poet, and bookseller, 1764; William, the eccentric Duke of Queensberry, known as "Old Q."; the beautiful and brilliant Mary Granville, Mrs. Delany, 1788; James Gilray, the caricaturist, 1815; and Sir John Malcolm, Governor of Bombay, 1833.* In the vestry are portraits of most of the rectors of St. James's, including Tenison, Wake, and Secker, who were afterwards Archbishops of Canterbury. On the outside of the tower, towards Jermyn Street, a tablet commemorates the humble poet-friend of Charles II., who wrote "Pills to purge Melancholy." It is inscribed—"Tom D'Urfey, dyed February 26, 1723."

"I remember King Charles leaning on Tom D'Urfey's shoulders more than once, and humming over a song with him. It is certain that the monarch was not a little supported by 'Joy to great Cæsar,' which gave the Whigs such a blow as they were not able to recover that whole reign. My friend afterwards attacked Popery with the same success, having exposed Bellarmine and Porto-Carrero more than once, in short satirical compositions which have been in everybody's mouth. . . . . Many an honest gentleman has got a reputation in his country, by pretending to have been in company with Tom D'Urfey."—*Addison. Guardian*, No. 67.

* Removed to Kensal Green: his monument is on the outside of the church.

On the other side of Piccadilly, nearly opposite the church, are the *Albany Chambers*, which take their name from the second title of the Duke of York, to whom the principal house once belonged.

"In the quiet avenue of the Albany, memories of the illustrious dead crowd upon you. Lord Byron wrote his 'Lara' here, in Lord Althorpe's chambers; George Canning lived at A. 5, and Lord Macaulay in E. 1; Tom Duncombe in F. 3; Lord Valentia, the traveller, in H. 5; Monk Lewis in K. 1."—*Blanchard Jerrold.*

On the right in returning is *Burlington House*, built by *Banks and Barry*, 1868—74. The inner part towards the courtyard is handsome; that towards the street, and the sides of the building, are spoilt by the heavy meaningless vases by which they are overladen. In the construction of this commonplace edifice, one of the noblest pieces of architecture in London was wantonly destroyed—the portico, built in 1668, of which Sir William Chambers wrote as "one of the finest pieces of architecture in Europe," and which Horace Walpole said "seemed one of those edifices in fairy-tales that are raised by genii in a night-time."

The old house (the second on the site) was built from the designs of Richard Boyle, third Earl of Burlington,* but the portico has been attributed to Colin Campbell. The walls of the interior were painted by Marco Ricci. Handel lived in the house for two years. Alas that we can no longer say with Gay—

"——Burlington's fair palace still remains;
Beauty within, without proportion reigns!

* Hogarth's print of "Taste" represents the Gate of Burlington House surmounted by his favourite Kent, with Lord Burlington on a ladder carrying up materials, and Pope whitewashing the gate and splashing the passers-by.

Beneath his eye declining art revives,
The wall with animated pictures lives;
There Handel strikes the strings, the melting strain
Transports the soul, and thrills through every vein."

Burlington House was bought by the nation in 1854. The central portion of the modern buildings is devoted to the Royal Academy, which was founded in 1768, with Reynolds as President. It consists of forty Academicians and twenty Associates. Their first exhibitions took place in Somerset House, but, after 1838, they were held in the eastern wing of the National Gallery.

The Exhibition opens on May 1, and closes the last week in July. Admission 1s. Catalogues 1s.

The permanent possessions of the Royal Academy include—

Leonardo da Vinci. Cartoon of the Holy Trinity in black chalk.
Michel Angelo. Relief of the Holy Trinity—in which St. John is giving a dove to the infant Saviour, who shrinks into his mother's arms.
Marco d'Oggione. A copy of Leonardo da Vinci's Last Supper—from the Certosa of Pavia.

The buildings to the right of the quadrangle on entering are occupied by the Chemical, Geological, and Royal Societies: those to the left by the Linnæan, Astronomical, and Antiquarian Societies.

The *Royal Society* had its origin in weekly meetings of learned men, which were first held in 1645. The early meetings of the Society, under the Presidency of Sir Isaac Newton, were held in Crane Court in Fleet Street. After 1780 the meetings were held in Somerset House till 1857, when the Society moved to Burlington House. It possesses a valuable collection of portraits, including—

Meeting Rooms.

Hogarth. Martin Folkes the Antiquary, who succeeded Sir Hans Sloane as President in 1741.

Phillips. Sir Joseph Banks, President from 1777 to 1820, during which he contributed much to the advancement of science. He is represented in the chair adorned with the arms of the Society, which is still to be seen at the end of the room, and which was given by Sir I. Newton.

"Sir Joseph Banks, who was almost bent double, retained to the last the look of a privy-councillor."—*Hazlitt.*

Jackson. Dr. Wollaston (1776—1828), who made platinum malleable, and is celebrated as having analyzed a lady's tear, which he arrested upon her cheek.

Kneller. Samuel Pepys, author of the well-known "Diary," President from 1684 to 1686. The portrait was presented by Pepys.

Kerseboom. The Hon. Robert Boyle (1627—1691), equally illustrious as a religious and philosophical writer. Given by his executors.

Kneller. Lord Chancellor Somers, elected President in 1702.

Vanderbank. Sir Isaac Newton, President from 1703 to 1727.

"Nature and Nature's laws lay hid in night;
God said, 'Let Newton be,' and all was light!"

Lely. Viscount Brouncker (1620—84), illustrious as a mathematician.

Reynolds. Sir J. Pringle, physician to George III., elected President in 1714.

Lawrence. Sir Humphry Davy, the first chemist of his age, elected President in 1820.

Hudson. George, Earl of Macclesfield, who brought about the change from the Old to the New Style, and by whose coach the people used to run shouting, "Give us back our fortnight;" "Who stole the eleven days?"

Kneller. Sir Christopher Wren the architect, 1632—1723.

Home. John Hunter (1728—1793), the great anatomist and surgeon.

Home. J. Ramsden (1735—1800), the great philosophical instrument maker, who, however, worked so slowly that people used to say that if he had to make the trumpets for the Day of Judgment they would not be ready in time.

Chamberlain. Dr. Chandler, the Nonconformist divine, 1693—1756.

Gibson. John Flamsteed (1646—1719), the first astronomer royal.

In the *Library* up-stairs are preserved a model of Davy's Safety Lamp made by himself, and many relics of Sir Isaac Newton, the most important being the first complete reflecting *Telescope*, which had so much to do with the evolution of astronomy from astrology, "invented by Sir Isaac Newton, and made with his own hands, 1671." The other relics include a sundial which he carved on the wall of Woolsthorpe Manor-house, near Grantham, where he was born; his telescope, made in 1688; his watch; a lock of his silver hair; various articles carved from the apple-tree which has long played an imaginary part as suggesting his discoveries; and an autograph written as "Warden of the Mint," in which office he was not above speculations in the South Sea Bubble; and a MS.—apparently written by his amanuensis, with interpolations from his own hand—of the "Principia," which occupies the same position to philosophy as the Bible does to religion. There is here a fine bust of Newton by *Roubiliac*, but a cast taken after death shows that the features are too small. A noble bust by *Chantrey* represents Sir J. Banks, the President whose despotic will was law to the Society for forty years, and who transacted the business of the Society at his breakfasts. Mrs. Somerville has the honour of being the only lady whose bust (by *Chantrey*) is placed there. The portraits include—

Paul Vansomer. Lord Chancellor Bacon, 1560—1626.
Sir P. Lely. Robert Boyle—a portrait bequeathed by Newton.
W. Dobson. Thomas Hobbes (1588—1679), the free-thinking philosopher.
J. Murray. Dr. Halley (1656—1742), the mathematician and astronomer.
Jervas. Sir Isaac Newton.

The *Society of Antiquaries* had its origin in an antiquarian society founded by Archbishop Parker in 1572, whose members, including Camden, Cotton, Raleigh, and Stow, met in 1580 at the Heralds' College, though by the close of Elizabeth's reign we hear of the "Collegium Antiquariorum" as assembling at the house of Sir R. Cotton in Westminster. The suspicions of James I. compelled them for a time to suspend all public meetings, and in the beginning of the seventeenth century they met at the "Bear Tavern" in Butchers' Row. In 1707 we find them at the "Young Devil Tavern" in Fleet Street; then, in 1709, hard by at the "Fountain;" and, in 1717, at the "Mitre." On Nov. 2, 1750, George II., who called himself "Founder and Patron," granted a charter of incorporation to the Society, who, in 1753, moved to the Society's house in Chancery Lane. In 1781 apartments in Somerset House were bestowed upon the Society, which they occupied till 1874. The room in which the Society now holds its meetings contains a number of curious ancient portraits, chiefly royal: that of Margaret of York, sister of Edward IV., is by *Hugo Vander Goes*. Here also are copies by *R. Smirke* from the lost historical paintings in St. Stephen's Chapel at Westminster. A picture of the Martyrdom of St. Erasmus is interesting as an English work of the fifteenth century. On the *Staircase* is a diptych representing the old St. Paul's, with Paul's Cross, painted by John Gipkym in 1616. The handsome *Library* on the upper floor contains a fine bust of George III. by *Bacon*, and the splendid portrait of Mary I., painted by *Lucas de Heere* in 1554. The queen is represented in a yellow dress with black jewels: the jewel which hangs from the neck still exists in the possession of the Abercorn family.

[At the back of Burlington House are the Palladian buildings of the *New London University*, built from designs of *Pennethorne*, 1868—70.

In *Cork Street*, facing the back of Burlington House, General Wade's house was built by R. Boyle, Earl of Burlington, a house which was so uncomfortable as to make Lord Chesterfield say that if the owner could not be at his ease in it, he had better take a house over against it and *look at it.*]

The *Burlington Arcade* was built by *Ware* for Lord George Cavendish in 1815, and is "famous," as Leigh Hunt says, "for small shops and tall beadles." Just beyond is the little underground newsvendor's, whither Louis Napoleon Buonaparte "would stroll quietly from his house in King Street, St. James's, in the evening, with his faithful dog Ham for his companion, to read the latest news in the last editions of the papers."* Bond Street, Albemarle Street, Dover Street, and Grafton Street occupy the site of Clarendon House and its gardens, built by the Lord Chancellor Earl of Clarendon, who laid out the gardens at a cost of £50,000. He sold the property in 1657 to Christopher Monk, second Duke of Albemarle, who pulled down the house.

Bond Street was built in 1686 by Sir Thomas Bond of Peckham, Comptroller of the Household to Henrietta Maria as Queen Mother, who was created a baronet by Charles II., and bought part of the Clarendon estate from the Duke of Albemarle. The author of "Tristram Shandy," Laurence Sterne, died at "the Silk Bag Shop," No. 41, March 18, 1768, without a friend near him.

* Blanchard Jerrold's "Life of Napoleon III.," vol. ii.

"No one but a hired nurse was in the room, when a footman, sent from a dinner-table where was gathered a gay and brilliant party—the Dukes of Roxburgh and Grafton, the Earls of March and Ossory, David Garrick and David Hume—to enquire how Dr. Sterne did, was bid to go up stairs by the woman of the shop. He found Sterne just a dying. In ten minutes, 'Now it is come,' he said; he put up his hand as if to stop a blow, and died in a minute."—*Leslie and Taylor's Life of Sir J. Reynolds.*

No. 134 is the *Grosvenor Gallery*, a Picture Gallery and Restaurant, opened May, 1877, by Sir Coutts Lindsay. It has a doorway by *Palladio*, brought from the Church of St. Lucia at Venice, inserted in an inartistic front of mountebank architecture by *W. T. Sams*. No. 64, at the corner of Brook Street, is a capital modern copy of old Dutch architecture.

In *Albemarle Street*, named from Christopher Monk, second Duke of Albemarle, is the *Royal Institution*, established in 1799, where the threads of science are unravelled by men. At the entrance of the street is the publishing house of John Murray, third in the dynasty of John Murrays, whose house was founded in Fleet Street in 1768, and whose fortunes were made by the *Quarterly Review*.

Dover Street derives its name from Henry Jermyn, Lord Dover. John Evelyn lived on the eastern side of this street, and died there in his eighty-sixth year, Feb. 27, 1705-6.

Beyond the turn into Berkeley Street, a high brick wall hides the great courtyard of *Devonshire House*. The site was formerly occupied by Berkeley House, built by Sir John Berkeley, created Lord Berkeley of Stratton (whence Stratton Street) in 1658. It was to this house that the Princess (afterwards Queen) Anne retreated when she quarrelled with William III. in 1693—5.

"The Princess Anne, divested of every vestige of royal rank, lived at Berkeley House, where she and Lady Marlborough amused themselves with superintending their nurseries, playing at cards, and talking treason against Queen Mary and 'her Dutch Caliban,' as they called the hero of Nassau."—*Strickland's Mary II.*

Berkeley House was burnt in 1733, and Devonshire House was built on its site by William Kent for the third Duke of Devonshire.* It is a perfectly unpretending building, with a low pillared entrance-hall, but its winding marble staircase with wide shallow steps is admirably suited to the princely hospitalities of the Cavendishes, and its large gardens with their tall trees give the house an unusual air of seclusion. Of both house and garden the most interesting associations centre around the brilliant crowd which encircled the beautiful Georgiana Spencer, fifth Duchess of Devonshire, whose verses on William Tell produced the lines of Coleridge—

> 'Oh Lady, nursed in pomp and pleasure,
> Where learnt you that heroic measure?"

Her traditional purchase of a butcher's vote with a kiss, when canvassing for Fox's election, produced the epigram—

> 'Array'd in matchless beauty, Devon's fair
> In Fox's favour takes a zealous part:
> But oh! where'er the pilferer comes, beware,
> She supplicates a vote, and steals a heart." †

The reception-rooms are handsome, with beautiful ceilings. Few of the pictures are important. Ascending the principal staircase, we may notice—

* Devonshire House is only shown on presentation of a special order from the family.

† History of the Westminster Election, by Lovers of Truth and Justice, 1784.

State Drawing Room.

Paul Veronese. The Adoration of the Magi—a very beautiful picture, full of religious feeling.

Giacomo Bassano. (Over door) Moses and the Burning Bush.

Il Calabrese. Musicians.

Michel Angelo Caravaggio. Musicians.

Cignani. Virgin and Child.

Jordaens. Prince Frederick Henry of Orange and his wife. A capital picture. There is a picturesque feeling unusual with the master in the arch with the vine tendril climbing across, and the parrot pecking at it—both dark against a dark sky, the better to bring out the light on the lady's forehead.

Saloon.

Family Portraits, including the first Duke of Devonshire and the first Lord and Lady Burlington, by *Sir Godfrey Kneller.*

Green Drawing Room.

Salvator Rosa. Jacob's Dream—a poetical picture. The angels ascending and descending are poised upon the ladder by the power of their wings.

Dining Room.

Sir P. Lely. Portrait of a Sculptor.

Dobson. (The first great English portrait-painter) Sir Thomas Browne, the author of "Religio Medici," with his wife and several of his children. She had ten, and lived very happily with her husband for forty-one years, though at the time of their marriage he had just published his opinion that "man is the whole world, but woman only the rib or crooked part of man."

Frank Hals. Portrait of Himself.

Vandyke. Margaret, Countess of Carlisle, and her little daughter. Very carefully painted and originally conceived.

Vandyke. Eugenia Clara Isabella, daughter of Philip IV. of Spain, as widow of the Archduke Albert.

Vandyke. A Lady in a yellow dress.

Sir Joshua Reynolds. Lord Richard Cavendish.

Vandyke. Lord Strafford.

Blue Velvet Room.

Murillo. The Infant Moses.

Guercino. Christ on the Mount of Olives.

Guido Reni. Perseus and Andromeda.

Beyond Devonshire House, Piccadilly has only houses on one side, which look into the Green Park. After passing Clarges Street, named from Sir Walter Clarges (nephew of Anne Clarges, the low-born wife of General Monk), we may notice No. 80 as the house whence Sir Francis Burdett was taken to the Tower, April 6, 1810; at the corner of Bolton Row (No. 82) *Bath House*, rebuilt in 1821 for Lord Ashburton; and No. 94, with a courtyard, now a Naval and Military Club, as *Cambridge House*, where Adolphus, Duke of Cambridge, youngest son of George III., died July 8, 1850. On the balcony of No. 138, on fine days in summer, used to sit the thin withered old figure of the Duke of Queensberry, "with one eye, looking on all the females that passed him, and not displeased if they returned him whole winks for his single ones." * He was the last grandee in England who employed running footmen, and he used to try their paces by watching and timing them from his balcony as they ran up and down Piccadilly in his liveries. One day a new footman was running on trial, and acquitted himself splendidly. "You will do very well for me," said the Duke. "And your grace's livery will do very well for me," replied the footman, and gave a last proof of his fleetness of foot by running away with it.†

Half-Moon Street, so called from a tavern, leads into *Curzon Street* (named from George Augustus Curzon, third Viscount Howe), associated in the recollection of so many living persons with the charming parties of the sisters Mary and Agnes Berry, who died in 1852 equally

* Leigh Hunt.

† See Notes and Queries, 2nd series, i. 9.

honoured and beloved. They lived at No. 8, where Murrell, their servant, used to set up a lamp over their door, as a sign when they had "too many women" at their parties: a few habitués of the male sex, however, knew that they could still come in, whether the lamp was lighted or not. "The day may be distant," says Lord Houghton, "before social tradition forgets the house in Curzon Street where dwelt the Berrys." *

"Our English grandeur on the shelf
Deposed its decent gloom,
And every pride unloosed itself
Within that modest room,
Where none were sad, and few were dull,
And each one said his best,
And beauty was most beautiful
With vanity at rest."—*Monckton Milnes.*

Chantrey lived in an attic of No. 24, Curzon Street, and modelled several of his busts there.

All the streets north of Piccadilly now lead into the district of *Mayfair*, which takes its name from a fair which used to be held in Shepherd's Market and its surrounding streets.

At the corner of Park Lane (once Tyburn Lane!) is *Gloucester House*, where Mary, Duchess of Gloucester, died, April 30, 1857. This was the house to which Lord Elgin brought the Elgin Marbles, and which was called by Byron the

"general mart
For all the mutilated blocks of art."

In No. 1, Hamilton Place (named from James Hamilton, ranger of Hyde Park under Charles II.) lived the great

* Monographs.

Lord Eldon. Just beyond we may notice No. 139, Piccadilly Terrace, as the house in which the separation between Lord and Lady Byron took place.

Returning to *Berkeley Street* (named from John, Lord Berkeley of Stratton, Lord Deputy of Ireland in the time of Charles II.), we may remember that it was the London residence of Alexander Pope. On the left is *Lansdowne Passage*, a stone alley sunk in the gardens of Lansdowne House, leading to Bolton Row. The bar which crosses its entrance is a curious memorial of London highwaymen, having been put up in the last century to prevent their escape that way, after a mounted highwayman had ridden full gallop up the steps, having fled through Bolton Row, after robbing his victims in Piccadilly. This is "the dark uncanny-looking passage" described by Trollope in "Phineas Redux" with a persistency which almost impresses the fact as real, as the scene of Mr. Bonteen's murder—"It was on the steps leading up from the passage to the level of the ground above that the body was found."

On the right is *Hay Hill*, where Sir Thomas Wyatt's head was exhibited on a long pole after the rebellion of 1554, his quarters being set up in various other parts of the City. It was here that George IV. and the Duke of York were stopped as young men, in a hackney coach, by a robber who held a pistol at their heads, while he demanded their money, but had to go away disappointed, for they could only muster half-a-crown between them.

On the left a heavy screen of foliage gives almost the seclusion of the country to *Lansdowne House*, which stands in a large garden approached by gates decorated with the bee-hives which are the family crest. The house was built

by Robert Adam for the prime-minister Lord Bute, and, while still unfinished, was sold to William Petty, Earl of Shelburne, who became prime-minister on the death of Lord Rockingham, and upon whom the title of Marquis of Lansdowne was conferred by Pitt, from Lansdowne Hill, near Bath, part of the property of his wife, Sophia, daughter of John, Earl Granville. The ancient statues in Lansdowne House were collected at Rome by Gavin Hamilton in the last century; the collection of pictures was formed by the third Marquis of Lansdowne.

Lansdowne House is not shown except by special order.

In the *Entrance Hall* we may notice—

Over the chimney-piece. Esculapius—a noble relief.
A Bust of Jupiter.
A Marble Seat, dedicated to Apollo, with the sacred serpent.

In the *Ball Room*—

Diomed holding the palladium in one hand—much restored.
Mercury—a bust.
Juno—a seated figure, much restored, but with admirable drapery.
Jason fastening his sandal.
* Mercury—a glorious and entirely beautiful statue, found at the Torre Columbaro on the Via Appia. Portions of the arms and of the right leg, and the left foot, are restorations.
Marcus Aurelius, as Mars, wearing only the chlamys.
Colossal bust of Minerva.

In the *Dining Room* is—

A Sleeping Female Figure, the beautiful last work of *Canova*.

Of the *Pictures* we may especially notice—

Ante-Room.

Gonzales. An Architect and his Wife—full of character.
Eckhardt (in a beautiful frame by Gibbons). Sir Robert Walpole and

his first wife, Catherine Shorter. Their house of Houghton, represented in the background, and the dogs, are by *John Wootton*. From the Strawberry Hill Collection.

Raeburn. Portrait of Francis Horner.

Sir T. Lawrence. Portrait of the third Marquis of Lansdowne.

Sitting Room.

Rembrandt. His own Portrait.

Reynolds. Mary Teresa, Countess of Ilchester (mother of the third Marchioness of Lansdowne), and her two eldest daughters.

Tintoretto. Portrait of Andrew Doria.

Ostade. Skating on a canal in Holland—full of truth and beauty.

Library.

Reynolds. Kitty Fisher, with a bird.

Reynolds. Portrait of Garrick.

Jervas. Portrait of Pope.

Jackson. Portrait of Flaxman.

Reynolds. Portrait of Sterne.

"When Sterne sat to Reynolds, he had not written the stories of *Le Fevre*, *The Monk*, or *The Captive*, but was known only as 'a fellow of infinite jest, of most excellent fancy.' In this matchless portrait, with all its expression of intellect and humour, there is a sly look for which we are prepared by the insidious mixture of so many abominations with the finest wit in *Tristram Shandy* and the *Sentimental Journey*, nor is the position of the figure less characteristic than the expression of the face. It is easy, but it has not the easiness of health. Sterne props himself up. . . . . While he was sitting to Reynolds, his wig had contrived to get itself a little on one side; and the painter, with that readiness in taking advantage of accident to which we owe so many of the delightful novelties in his works, painted it so, ... and it is surprising what a Shandean air this venial impropriety of the wig gives to its owner."—*Leslie and Taylor's Life of Sir J. Reynolds.*

Gainsborough. Portrait of Dr. Franklin. (A replica of this picture has been exhibited as a portrait of Surgeon-General Middleton, who died in 1785; but from the resemblance of this portrait to the miniature given by Franklin to his friend Jonathan Shipley, Bishop of St. Asaph, there can be no doubt whom it represents.)

Reynolds. Portrait of Horace Walpole.

Giorgione. Portrait of Sansovino, the Venetian architect.

Vandyke. Henrietta Maria.

Drawing Room.

Reynolds. Portrait of Lady Anstruther.

Guercino. The Prodigal Son—from the Palazzo Borghese.

Rembrandt. A Lady in a ruff: dated 1642.

Reynolds. The Sleeping Girl (a replica).

* *Sebastian del Piombo.* A noble Portrait of Count Federigo da Bizzola—purchased from the Ghizzi family at Naples. The gem of the collection.

Domenichino. St. Cecilia—once in the Borghese Gallery, afterwards in the collection of the Duke of Lucca.

"St. Cecilia here combines the two characters of Christian martyr and patroness of music. Her tunic is of a deep red with white sleeves, and on her head she wears a kind of white turban, which, in the artless disposition of its folds, recalls the linen headdress in which her body was found, and no doubt was intended to imitate it. She holds the viol gracefully, and you almost hear the tender tones she draws from it; she looks up to heaven; her expression is not ecstatic, as of one listening to the angels, but devout, tender, melancholy—as one who anticipated her fate, and was resigned to it; she is listening to her own song, and her song is, 'Thy will be done.'"—*Jameson's Sacred and Legendary Art.*

Reynolds. The Girl with a muff (a replica).

Velazquez. Portraits of Himself, the Duke of Olivares, and an Infant of Spain in its cradle.

Lodovico Carracci. The Agony in the Garden—from the Giustiniani Collection.

Murillo. The Conception.

Reynolds. Portrait of Elizabeth Drax, fourth Countess of Berkeley.

Berkeley Square, built 1698, and named from Berkeley House in Piccadilly (see Devonshire House), has the best trees of any square in London. They are all planes, the only trees which thoroughly enjoy a smoky atmosphere. It was in No. 11 that Horace Walpole died in 1797. No. 44 has a noble staircase erected by Kent for Lady Isabella Finch. In No. 45 the great Lord Clive, founder of the British Empire in India, committed suicide, November 22, 1774. No. 50 has obtained a great notoriety in late years

as the "Haunted House in Berkeley Square," about which there have been such strange stories and surmises. Many of the houses in this and in Grosvenor Square retain, in the fine old ironwork in front of their doors, the extinguishers employed to put out the flambeaux which the footmen used to carry lighted at the back of the carriages during a night drive through the streets. Ben Jonson speaks of those thieves of the night who—

> "Their prudent insults to the poor confine;
> Afar they mark the flambeau's bright approach,
> And shun the shining train, and golden coach;"

and Gay says—

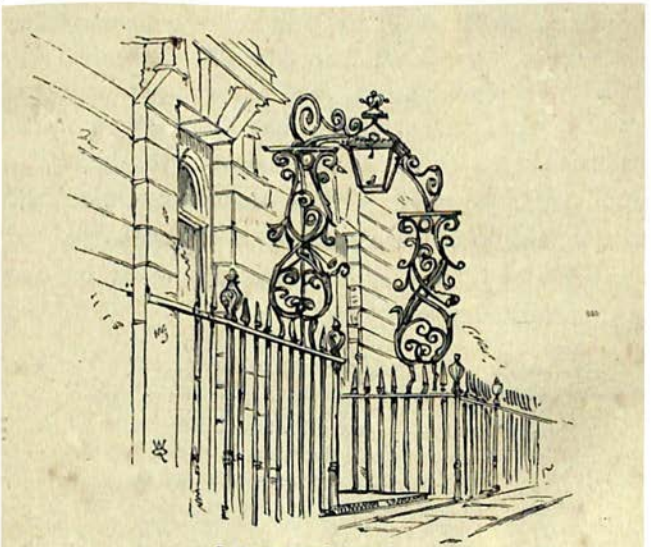
> "Yet who the footman's arrogance can quell,
> Whose flambeau gilds the sashes of Pall-Mall,
> When in long rank a train of torches flame,
> To light the midnight visits of the dame."

One of the best examples is that at No. 45, where the doorplate of the Earl of Powis is, with the exception of that of Lady Willoughby de Broke in Hill Street, the only remaining example of the old aristocratic doorplates, which were once universal.

Near the entrance of *Charles Street, Berkeley Square*, we may notice the tavern sign of the *Running Footman*—"I am the only Running Footman"—only too popular with the profession, which shows the dress worn by the running retainers of the last century, who have left nothing but their name to the stately flunkeys of the present.

Just behind Berkeley Square, at the north-east corner, in Davies Street, is *Bourdon House*, preserved through all the vicissitudes of this part of London as having been the

little manor-house in the country which was the home of Miss Mary Davies, whose marriage with Sir Thomas Grosvenor in 1676 resulted in the enormous wealth of his family through the value to which her paternal acres rose. Her farm is commemorated in the rural names of many neighbouring streets—Farm Street, Hill Street, Hay Hill, Hay Mews.



In Berkeley Square.

In front of this house, *Mount Street* (named from Oliver's Mount, part of the fortifications raised round London by the Parliament in 1643) and Charles Street (right) lead into *Grosvenor Square*, which has for a century and a half maintained the position of the most fashionable place of residence in London. No. 39 was the house in which "the Cato Street conspirators" under Arthur Thistlewood

arranged (February 23, 1820) to murder the Ministers of the Crown while they were dining with Lord Harrowby, President of the Council. "It will be a rare haul to murder them all together," Thistlewood exclaimed at their final meeting, and bags were actually produced in which the heads of Lord Sidmouth and Lord Castlereagh were to be brought away, after which the cavalry barracks were to be fired, and the Bank of England and the Tower taken by the people, who, it was hoped, would rise on the news. The ministers were warned, and the conspirators seized in a loft in Cato Street,* Marylebone Road, only a few hours before their design was to have been carried out. Thistlewood and his four principal accomplices were tried for high treason, and, after a most ingenious defence in a speech of five hours by John Adolphus, were condemned and hanged at the Old Bailey.

"Before their execution it occurred to Adolphus to ask each of his clients for an autograph. One of them, J. T. Brent, wrote—

'Let S———h and his base colleagues
Cajole and plot their dark intrigues,
Still each Britton's last words shall be
Oh give me Death or Liberty.'

"Much amusement was excited by the caution as to the name of Sidmouth in one whose sentence of death would at least save him an action for libel."—*See Henderson's Recollections of John Adolphus.*

The old ironwork and flambeau extinguishers before many of the doors in Grosvenor Square deserve notice. In the last century the nobility were proud of their flambeaux, and it is remarkable that the aristocratic Square refused to

* The name was foolishly changed to Homer Street to obliterate the recollection of the conspiracy.

adopt the use of gas till compelled to do so by force of public opinion in 1842, Pall Mall having been lighted with gas from 1807.

Grosvenor Square is crossed by the two great arteries of Grosvenor Street and Brook Street. William, Duke of Cumberland, died (October 31, 1765) in *Upper Grosvenor Street.* No. 33, with a courtyard, separated from the street by a stone colonnade with handsome metal gates (by Cundy, 1842) is *Grosvenor House* (Duke of Westminster), once, as Gloucester House, inhabited by the Duke of Gloucester, brother of George III. Its noble collection of pictures can only be seen by a personal order of admission from the Duke of Westminster. The pictures, which are all hung in the delightful rooms constantly occupied by the family, are most generously shown between the hours of eleven and one to all who have provided themselves with tickets by application. We may notice—

Dining Room.

2. *Benjamin West.* The Death of General Wolfe, while heading the attack on Quebec, Sept. 13, 1759. The picture is of great interest, as that in which West (whom Reynolds had vainly endeavoured to dissuade from so great a risk) gained the first victory over the ludicrous "classic taste" which had hitherto crushed all historic art under the costume of the Greeks and Romans.

7, 19. *Claude Lorraine.* "Morning" and "Evening."

8, 17. *Rembrandt.* Noble Portraits of Nicholas Berghem, the landscape-painter and his wife, who was daughter of the painter Jan Wels, 1647.

12, 18. *Claude.* Two Landscapes, called, from the Roman buildings introduced, "The Rise and Decline of the Roman Empire."

13. *Claude.* The Worship of the Golden Calf.

15. *Rubens.* A Flemish Landscape in Harvest-time.

16. *Rembrandt.* His own Portrait, at twenty, in a soldier's dress.

23. *Rembrandt.* Portrait of a Man with a hawk, 1643.

25. *Hogarth.* "The Distressed Poet." The landlady is furiously exhibiting her bill to the bewildered poet and his simple-minded wife.

27. *Hogarth.* A Boy endeavouring to rescue his kite from a raven, which is tearing it, while entangled in a bush.

26. *Claude.* The Sermon on the Mount.

28. *Claude.* One of his most beautiful Landscapes.

31. *Rembrandt.* A Lady with a fan—a noble portrait.

Saloon.

39. *Cuyp.* A River Scene near Dort—in a haze of golden light.

40. *Rembrandt.* "The Salutation." Elizabeth is receiving the Virgin, whose veil is being removed by a negress. The aged Zacharias is being assisted down the steps of the house by a boy. This picture, which formerly belonged to the King of Sardinia, was brought to England in 1812. It is signed, and dated 1640.

42. *Paul Potter.* A Scene of Pollard Willows and Cattle, painted at Dort for M. Van Singelandt.

48. *Guido Reni.* The Madonna watching the sleeping Child—a subject frequently repeated by the master.

50. *Andrea del Sarto.* Portrait of the Contessina Mattei.

53. *Murillo.* St. John and the Lamb—constantly repeated by the master.

69. *Giulio Romano.* St. Luke painting the Virgin.

72. *Murillo.* The Infant Christ asleep—a most lovely picture.

74. *A. Van der Werff.* The Madonna laying the sleeping Child upon the ground—a singular picture, with wonderful power of chiaro-oscuro.

75. *Garofalo (?).* A "Riposo."

Small Drawing Room.

* *Gainsborough.* "The Blue Boy" (Master Buttall)—the noblest portrait ever painted by the master, who chose the colour of the dress to disprove the assertion of Reynolds that a predominance of blue in a picture was incompatible with high art.

83. *Teniers.* The Painter and his wife (Anne Breughel) discoursing with their old gardener at the door of his cottage, close to the artist's château, which is seen in the background. Painted in 1649.

85. *Gainsborough.* A stormy sea, with a woman selling fish upon the shore—unusual for the master.

* *Sir J. Reynolds.* The glorious Portrait of Mrs. Siddons as the Tragic Muse, painted in 1785. The want of colour in the face is owing

to the great actress's own request at her last sitting that Sir Joshua would "not heighten that tone of complexion so accordant with the chilly and concentrated musings of pale melancholy." Remorse and Pity appear like ghosts in the background. Reynolds inscribed his name on the border of the drapery, telling Mrs. Siddons that he could not resist the opportunity of going down to posterity on the hem of her garment.

92. *Vandyke.* The Virgin and Child with St. Catherine. A very beautiful work of the master after his return from Italy—from the Church of the Recollets at Antwerp.

Large Drawing Room.

95. *Rembrandt.* A Landscape, with figures by Teniers.

98. *Guido Reni.* "La Fortuna"—a repetition of the picture at Rome.

100. *Raffaelle (?).* Holy Family—from the Agar Collection.

101. *Velazquez.* The Infante Don Balthazar of Spain on horseback, attended by Don Gaspar de Guzman, the Conde de Olivares, and others. The king and queen are seen on the balcony of the riding school.

102. *Titian.* Jupiter and Antiope—the landscape is said to be Cadore.

105. *Rubens.* The Painter and his first wife, Elizabeth Brand, as Pausias and Glycera—the inventor of garlands. The flowers are by *J. Breughel.*

100. *Andrea Sacchi.* St. Bruno.

110. *Giovanni Bellini (?).* Madonna and Child, with four saints.

Rubens Room.

113. The Israelites gathering Manna.

114. The Meeting of Abraham and Melchizedek.

115. The Four Evangelists.

Three of the nine pictures painted in 1629 for Philip IV., who presented them to the Duc of Olivarez for a Carmelite convent which he had founded at Loeches, near Madrid. These belong to the seven pictures carried off by the French in 1808: two still remain at Loeches.

"As a striking instance of a mistaken style of treatment, we may turn to the famous group of the Four Evangelists by Rubens, grand, colossal, standing or rather moving figures, each with his emblem, if emblems they can be called, which are almost as full of reality as nature itself: the ox so like life, that we expect him to bellow at us; the mag-

nificent lion flourishing his tail, and looking at St. Mark as if about to roar at him! and herein lies the mistake of the great painter, that, for the religious and mysterious emblem, he has substituted the creatures themselves; this being one of the instances, not unfrequent in art, in which the literal truth becomes a manifest falsehood."—*Jameson's Sacred Art.*

Murillo. Laban coming to search the tent of Jacob for his stolen gods.

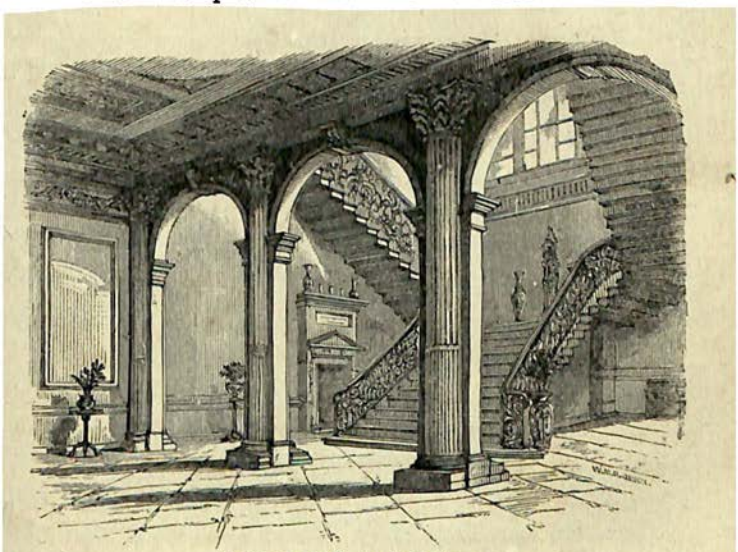
Ante Drawing Room.

117. *Gainsborough.* "The Cottage Door."
119. *Fra Bartolommeo.* Holy Family.
121. *Sir J. Reynolds.* Portrait of Mrs. Hartley the actress.
125. *Domenichino.* Meeting of David and Abigail.
130. *Albert Dürer.* A Hare.

Brook Street is so called from the Tye Bourne whose course it marks. No. 57, four doors from Bond Street, was the house of George Frederick Handel, the famous composer, who used to give rehearsals of his oratorios there.

North and south through Grosvenor Square runs Audley Street, so called from Hugh Audley, *ob.* 1662. No. 72, *South Audley Street* was the house of Alderman Wood, where Queen Caroline resided on her return from Italy in 1820, and from the balcony of which she used to show herself to the people. Spencer Perceval was born in the recess of the eastern side of the street, called *Audley Square*, in 1762. At the bottom of South Audley Street, in *Mayfair* (so named in 1721, from a fair which began on May Day), gates and a court-yard lead to *Chesterfield House* (Charles Magniac, Esq.), built by Ware in 1749 for Philip, fourth Earl of Chesterfield, on land belonging to Curzon, Lord Howe (whence Chesterfield Street, Stanhope Street, and Curzon Street). It has a noble marble staircase with a bronze balustrade, which, as well as the portico, was brought from Canons, the seat of the Duke

of Chandos at Edgeware. The curious *Library* still remains where Lord Chesterfield wrote his celebrated Letters, of which Dr. Johnson said, "Take out their immorality, and they should be put into the hands of every gentleman." The busts and pictures which once made the room so



Staircase of Chesterfield House.

interesting have been removed, but under the cornice still run the lines from Horace—

"Nunc . veterum . libris . nunc . somnò . et . inertibus . horis
Ducere . solicitæ . jucunda . oblivia . vitæ."

"We shall never recall that princely room without fancying Chesterfield receiving in it a visit of his only child's mother—while probably some new favourite was sheltered in the dim, mysterious little boudoir within."—*Quarterly Review*, No. 152.

Lord Chesterfield was one of the first English patrons of French cookery: his cook was La Chapelle, a descend-

ant of the famous cook of Louis XIV. Chesterfield died in the house in 1773, and in accordance with his Will was interred in the nearest burial-ground (that of Grosvenor Chapel), but was afterwards removed to Shelford in Nottinghamshire.

"Lord Chesterfield's entrance into the world was announced by his *bon mots;* and his closing lips dropped repartees, that sparkled with his juvenile fire."—*Horace Walpole.*

The *Garden* of Chesterfield House, mentioned by Beckford as "the finest private garden in London," has been lamentably curtailed of late years.

In the vaults of *Grosvenor Chapel* is still buried Ambrose Philips (1762), described by Lord Macaulay as "a good Whig, and a middling poet," and ridiculed by Pope as

> "The bard whom pilfered pastorals renown;
> Who turns a Persian tale for half-a-crown;
> Just writes to make his barrenness appear,
> And strains from hard-bound brains eight lines a year.

Here also rests Lady Mary Wortley Montagu (1762), who introduced the Turkish remedy of inoculation for the small-pox (practising it first upon her own children), and who was the authoress of the charming "Letters" which have been so often compared with those of Madame de Sévigné. A tablet commemorates "John Wilkes, a Friend of Liberty" (1797). This chapel is one of the places where public thanksgivings were returned (1781) for the acquittal of Lord George Gordon.

North Audley Street and Orchard Street lead in a direct line to *Portman Square*, so called from having been built on the property of William Henry Portman of Orchard

Portman in Somersetshire (died 1796). Dorset Square, Orchard Street, Blandford Square, and Bryanston Square, on this property, take their names from country houses of the Portman family. No. 34 (Sir Edward Blackett, Bart.), prepared for the marriage of William Henry, Duke of Gloucester, with Lady Waldegrave in 1766, has a beautiful drawing-room decorated by the brothers Adam, and hung with exquisite tapestry. The detached house at the north-west angle is Montagu House, which became celebrated from the parties of Mrs. Elizabeth Montagu, the "Queen of the Blues," who here founded the Bas Bleu Society, whence the expression Blue Stocking. Her rooms, decorated with feather hangings to which all her friends contributed, are celebrated by Cowper.

> "The birds put off their every hue,
> To dress a room for Montagu.
> * * * * * *
> This plumage neither dashing shower,
> Nor blasts that shake the dripping bower,
> Shall drench again or discompose,
> But screened from every storm that blows,
> It boasts a splendour ever new,
> Safe with protecting Montagu."

"Mrs. Montagu was qualified to preside in her circle, whatever subject was started; but her manner was more dictatorial and sententious than conciliatory or diffident. There was nothing feminine about her; and though her opinions were generally just, yet the organ which conveyed them was not soft or harmonious."—*Sir N. Wraxall.*

Johnson used to laugh at her, but said, "I never did her serious harm; nor would I,—though I could give her a bite; but she must provoke me much first."

In the garden which surrounds the house Mrs. Montagu used to collect the chimney-sweeps of London every May

Day and give them a treat, saying that they should have at least one happy day in the year. Her doing so originated in her discovering, in the disguise of a chimney-sweep, Edward Wortley Montagu (Lady Mary's son), who had run away from Westminster School. Mrs. Montagu died in 1800, aged eighty: she is commemorated in Montagu Square and Street.

Baker Street, which leads north from Portman Square, contains *Madame Tussaud's famous Exhibition of Waxwork Figures*. Many of these, especially those relating to the French Revolution, were modelled from life, or death, by Madame Tussaud, who was herself imprisoned and in danger of the guillotine, with Madame Beauharnais and her child Hortense as her associates.

Seymour Street and *Wigmore Street** lead west to Cavendish Square. On the left is *Manchester Square*, containing *Hertford House*, the large brick mansion and *Picture Gallery* of Sir Richard Wallace, who inherited it from Lord Hertford. The pictures, which are not shown to the public, include several good works of Murillo, some fine specimens of the Dutch School, and the "Nelly O'Brien," "Mrs. Braddyl," "Mrs. Hoare," and other works of Sir Joshua Reynolds. The residence here of the second Marchioness of Hertford will recall Moore's lines—

> "Oh, who will repair unto Manchester Square,
> And see if the lovely Marchesa be there,
> And bid her to come, with her hair darkly flowing,
> All gentle and juvenile, crispy and gay,
> In the manner of Ackermann's dresses for May?"

Cavendish Square, laid out in 1717, takes its name

* Wigmore Street and Wimpole Street derive their names from country-seats of the Earls of Oxford.

(with the neighbouring Henrietta Street and Holles Street) from Lady Henrietta Cavendish Holles, who married, in 1713, Edward Harley, second Earl of Oxford. In the centre stood till lately a statue of William Duke of Cumberland (1721—65), erected in 1770 by his friend General Strode. On the south side is a statue of Lord George Bentinck, 1848. The two houses at the north-east and north-west angles were intended as the extremities of the wings of the huge mansion of the great Duke of Chandos, by which he intended to occupy the whole north side of the square, but the project was cut short by his dying of a broken heart in consequence of the death of his infant heir, while he was being christened with the utmost magnificence. On the west is *Harcourt House*, built 1722 for Lord Bingley, and bought after his death by the Earl of Harcourt, who sold it to the Duke of Portland.* It has a courtyard and *porte-cochère*, like those in the Faubourg St. Germain. At No. 24 lived and painted George Romney, always called by Sir Joshua Reynolds, whom he had the honour of rivalling, "the man of Cavendish Square." Princess Amelia, daughter of George II., lived in the large house at the corner of Harley Street. In No. 24, Holles Street Lord Byron was born in 1788. There is little more worth noticing in the frightful district to the north of Oxford Street, which, with the exception of the two squares we have been describing, *generally* marks the limits of fashionable society. We may take Harley Street as a fair specimen of

* The neighbouring Welbeck Street and Bolsover Street are named from country-houses of the Portland family; but the great mass of streets in this neighbourhood—Bentinck Street, Holles Street, Vere Street, Margaret Street, Cavendish Street, Harley Street, Foley Place, Weymouth Street—commemorate the junction of the great Bloomsbury and Marylebone estates by the marriage of William Bentinck, Duke of Portland, with Margaret Cavendish Harley in 1734.

this dreary neighbourhood, with the grim rows of expressionless uniform houses, between which and "unexceptionable society" Dickens draws such a vivid parallel in "Little Dorrit." Taine shows it us from a Frenchman's point of view.

"From Regent's Park to Piccadilly a funereal vista of broad interminable streets. The footway is macadamised and black. The monotonous rows of buildings are of blackened brick: the window-panes flash in black shadows. Each house is divided from the street by its railings and area. Scarcely a shop, certainly not one pretty one: no plate-glass fronts, no prints. How sad we should find it! Nothing to catch or amuse the eye. Lounging is out of the question. One must work at home, or hurry by under an umbrella to one's office or club."—*Notes sur l'Angleterre.*

Though *Oxford Street* was the high-road to the University, it derives its name from Edward Harley, Earl of Oxford, owner of the manor of Tyburn. It was formerly called the Tyburn Road, and in 1729 was only enclosed by houses on its northern side. Besides those already mentioned, we need only notice, of its side streets on this side Regent Street, *Stratford Place*, where the Lord Mayor's Banqueting House stood, which was pulled down in 1737. Thither the Lord Mayor occasionally came "to view the conduits, and afore dinner they hunted the Hare, and killed her, and thence to dinner at the head of the conduit, and after dinner they went to hunting the Fox."* The end house in Stratford Place, which belonged to Cosway, the miniature painter, has a beautiful ceiling by Angelica Kauffmann.

Oxford Street leads to the north-eastern corner of Hyde Park, which is entered at Cumberland Gate by the *Marble Arch*—one of our national follies—a despicable caricature

* Strype.

of the Arch of Constantine, originally erected by Nash at a cost of £75,000, as an approach to Buckingham Palace, and removed hither (when the palace was enlarged in 1851) at a cost of £4,340.

At this corner of Hyde Park, where the angle of Connaught Place now stands, was the famous "Tyburn Tree," sometimes called the "Three-Legged Mare," being a triangle on three legs, where the public executions took place till they were transferred to Newgate in 1783. The manor of Tyburn took its name from the Tye Bourne or brook, which rose under Primrose Hill, and the place was originally chosen for executions because, though on the high-road to Oxford, it was remote from London. The condemned were brought hither in a cart from Newgate—

"thief and parson in a Tyburn cart," *

the prisoner usually carrying the immense nosegay which, by old custom, was presented to him on the steps of St. Sepulchre's Church, and having been refreshed with a bowl of ale at St. Giles's. The cart was driven underneath the gallows, and, after the noose was adjusted, was driven quickly away by Jack Ketch the hangman, so that the prisoner was left suspended.† Death by this method was much slower and more uncertain than it has been since the drop was invented, and there have been several cases in which animation has been restored after the prisoner was cut down. Around the place of execution were raised galleries which were let to spectators; they were destroyed by the disappointed mob who had engaged them when Dr.

* Prologue by Dryden, 1684

† The scene is depicted in Hogarth's "Idle Apprentice executed at Tyburn."

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Henesey was reprieved in 1758. One Mammy Douglas, who kept the key of the boxes, bore the name of the "Tyburn Pewopener."* The bodies of Cromwell, Ireton, and Bradshaw were buried under the Tyburn tree after hanging there for a day. Some bones discovered in 1840, on removing the pavement close to Arklow House, at the south-west angle of the Edgeware Road, are supposed to have been theirs. On the house at the corner of Upper Bryanston Street and the Edgeware Road the iron balconies remained till 1785, whence the sheriffs used to watch the executions.† Amongst the reminiscences of executions at Tyburn are those connected with—

1388. Judge Tressilian and Sir N. Brembre, for treason.

1499. Perkin Warbeck (Richard, Duke of York?), nominally for attempting to escape from the Tower.

1534. The Maid of Kent and her confederates, for prophesying Divine vengeance on Henry VIII. for his treatment of Catherine of Arragon.

1535. Houghton, the last Prior of the Charterhouse, and several of his monks, for having spoken against the spoliation of Church lands by Henry VIII.

1595. Robert Southwell, the Jesuit poet and author of "Saint Peter's Complaynt," "Mary Magdalen's Funeral Teares," &c., cruelly martyred for his faith under Elizabeth—"Mother of the Church"—after having been imprisoned for three years in the Tower and ten times put to the torture.

1615 (Nov. 14). The beautiful Mrs. Anne Turner, for her part in the murder of Sir Thomas Overbury, hanged in a yellow cobweb lawn ruff, with a black veil over her face.

1623. John Felton, murderer of Villiers, Duke of Buckingham. His body was afterwards hung in chains at Portsmouth.

1661. On the 30th of January, the first anniversary of the execution of Charles I. after the Restoration, the bodies of Cromwell, Bradshaw, and Ireton, having been exhumed on the day before from Henry VII.'s Chapel at Westminster, and taken to the Red Lion in Holborn, were

* Timbs, "Curiosities of London."

† Footnote to the engraving of Tyburn Gallows, by William Capon, 1783.

dragged hither on sledges and hanged till sunset. Then, being cut down, they were beheaded, their heads set on poles over Westminster Hall, and their bodies buried beneath the gallows.

1661, Jan. 30. "This day (O the stupendous and inscrutable judgements of God!) were the carcasses of those arch rebells Cromwell, Bradshaw the judge who condemn'd his Majestie, and Ireton, son-in-law to ye Usurper, dragg'd out of their superb tombs in Westminster among the kings, to Tyburne, and hang'd on the gallows from 9 in ye morning till 6 at night, and then buried under that fatal and ignominious monument in a deepe pitt; thousands of people who had seene them in all their pride being spectators. Looke back at Nov. 22, 1658 (Oliver's funeral), and be astonish'd! and feare God and honor ye Kinge; but meddle not with them who are given to change."—*Evelyn's Diary.*

1661 (Oct. 19). Hacker and Axtell, the regicides.

1662 (April 19). Okey, Barkstead, and Corbett, regicides.

1676 (March 16). Thomas Sadler, for stealing the purse and mace of the Lord Chancellor from his house in Great Queen Street.

1681. Oliver Plunkett, Archbishop of Armagh, on a ridiculous accusation of plotting to bring over a French army against the Irish Protestants.

1684 (June 20). Sir Thomas Armstrong, for the Rye House Plot. His head was set over Temple Bar.

1705 (Dec. 12). John Smith, who, a reprieve arriving when he had hung for a quarter of an hour, was cut down, when he came to life, "to the great admiration of the spectators."

1724 (Nov. 16). The notorious Jack Sheppard—in the presence of 200,000 spectators.

1725 (May 24). Jonathan Wild, who, at his execution, "picked the parson's pocket of his corkscrew, which he carried out of the world in his hand."

1726. Katherine Hayes, for the murder of her husband—burnt alive by the fury of the people.

1753 (June 7). Dr. Archibald Cameron, for his part at Preston-Pans.

1760 (May 5). Earl Ferrers, for the murder of his steward. A drop was first used on this occasion. By his own wish the condemned wore his wedding dress, and came from Newgate in his landau with six horses. He was hanged with a silken rope, for which the executioners afterwards fought.

1761 (Sept. 16). Mrs. Brownrigg, for whipping her female apprentice to death in Fetter Lane.

1772. The two Perreaus, for forgery.

1774 (Nov. 30). John Rann, alias "Sixteen-Stringed Jack," a noted highwayman, for robbing the Princess Amelia's chaplain in Gunners-

bury Lane. He suffered in a pea-green coat, with an immense nosegay in his hand.

1777 (June 27). The Rev. Dr. Dodd, for a forgery on the Earl of Chesterfield for £4,200.

1779 (April 19). The Rev. J. Hackman, for the murder of Miss Reay in the Piazza at Covent Garden. He was brought from Newgate in a mourning-coach instead of a cart.

1783 (August 29). Ryland the engraver, for a forgery on the East India Company.

1783 (Nov. 7). John Austen, the last person hung at Tyburn.

[Tyburn still gives a name to the white streets and squares of *Tyburnia*, which are wholly devoid of interest or beauty. Farther west, Westbourne Park and Westbourne Grove take their name from the West Bourne, as the Tye Bourne was called in its later existence. The district called *Bayswater* was Bayard's Watering Place, connected with Bainardus, a Norman follower of the Conqueror, also commemorated in Baynard's Castle. In a burial-ground facing Hyde Park (belonging to St. George's, Hanover Square) was buried Laurence Sterne, author of "Tristram Shandy," &c., 1768.

"Sterne, after being long the idol of the town, died in a mean lodging, without a single friend who felt interest in his fate, except Becket, his bookseller, who was the only person who attended his interment. He was buried in a graveyard near Tyburn, in the parish of Marylebone, and the corpse, having been marked by some of the *resurrection-men* (as they are called), was taken up soon afterwards, and carried to an anatomy professor of Cambridge. A gentleman who was present at the dissection told me (Malone) he recognised Sterne's face the moment he saw the body."—*Sir James Prior's Life of Edmund Malone*, 1860.

"Sterne was a great jester, not a great humourist."—*Thackeray. The English Humourists.*

Sir Thomas Picton, killed at Waterloo, was buried here in his family vault, and in the vaults under the chapel was

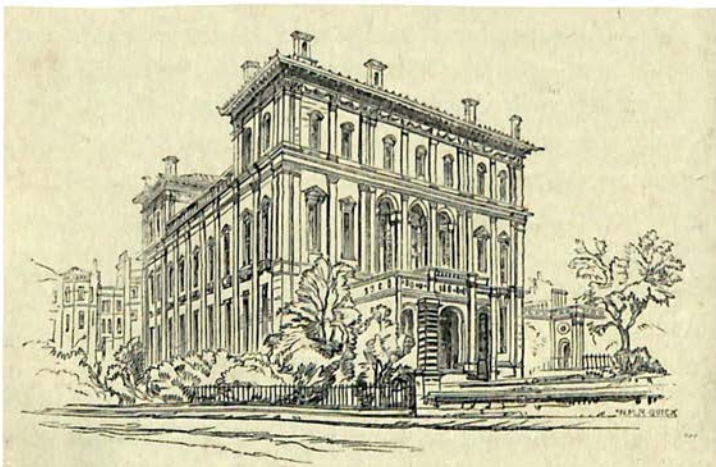
laid Mrs. Anne Radcliffe, authoress of the "Mysteries of Udolpho."

"Mrs. Radcliffe has a title to be considered as the first poetess of romantic fiction. . . . She has taken the lead in a line of composition appealing to those powerful and general sources of interest, a latent sense of supernatural awe, and curiosity concerning whatever is hidden and mysterious; and if she has been ever nearly approached in this walk, it is at least certain that she has never been excelled, or even equalled."—*Sir W. Scott. Life of Mrs. Radcliffe.*

Elms Lane in Bayswater commemorates the "Elms" where Holinshed says that Roger Mortimer was drawn and hanged—"at the Elms, now Tilborne." To the north of Kensington Gardens stood the Bayswater Conduit House (commemorated in Conduit Passage and Spring Street, Paddington), at the back of the houses in Craven Hill, which take their name from the Earl of Craven, once Lord of the Manor. This conduit was granted to the citizens of London by Gilbert Sanford in 1236, and was used to supply the famous conduit in Cheapside. Its picturesque building, shaded by an old pollard elm, was in existence in 1804, when people still came to drink of its waters. Soon afterwards it was destroyed when the Craven Hill estate was parcelled out, and its stream was diverted into the Serpentine river, which flows under the centre of the roadway by Kensington Garden Terrace.]

Hyde Park (open to carriages, not to cabs), the principal recreation ground of London, takes its name from the manor of Hyde, which belonged to the Abbey of Westminster. The first Park was enclosed by Henry VIII., and the French ambassador hunted there in 1550. In the time of Charles I. the Park was thrown open to the public, but it was sold under the Commonwealth, when Evelyn com-

plained that "every coach was made to pay a shilling, and horse sixpence, by the sordid fellow who had purchas'd it of the State as they were cal'd." Cromwell was run away with here, as he was ostentatiously driving six horses which the Duke of Oldenburgh had given him, and as he was thrown from the box of his carriage, his pistol went off in his pocket, but without hurting him. Hyde Park has been much used of late years for radical meetings, and on



Dorchester House.

Sundays numerous open-air congregations on the turf near the Marble Arch make the air resound with "revival" melodies, and recall the days of Wesley and Whitefield.

In descending the Park from Cumberland Gate to Hyde Park Corner, we pass on the left *Dudley House* (Earl of Dudley), which contains a fine collection of pictures. Then, beyond Grosvenor House and its garden, rises the beautiful Italian palace known as *Dorchester House* (R. S. Holford,

Esq.), and built by Lewis Vulliamy in 1851—3. It is bolder in design than any other building in London, is an imitation, not, like most English buildings, a caricature, of the best Italian models, and has a noble play of light and shadow from its roof and projecting stones, 8 feet 4 inches square. The staircase is stately and beautiful, and leads to broad galleries with open arcades and gilt backgrounds like those which are familiar in the works of Paul Veronese. The upper rooms contain many fine pictures, chiefly Italian.

Opposite Hyde Park Corner, apparently in the act of threatening Apsley House, stands a *Statue of Achilles* by *Westmacott*, erected in 1822 in honour of the Duke of Wellington and his companion heroes, from cannon taken at Salamanca, Vittoria, Toulouse, and Waterloo. It is partially a copy (though much altered) of one of the statues on the Monte Cavallo at Rome.

Between this statue and the open screen erected by Decimus Burton in 1828 is the entrance to *Rotten Row*, the fashionable *ride* of London, a mile and a half in length. The first fragment of the walk on its southern side is the fashionable promenade during the season from twelve to two, as the corresponding walk towards the *Queen's Drive* is from five to seven. At these hours the walks are thronged, and the chairs (1*d.*) and arm-chairs (2*d.*) along the edge of the garden are amply filled. Hyde Park was already a fashionable promenade two centuries ago, the "season" then being considered to begin with the 1st of May. "Poor Robin's Almanack" for May, 1698, remarks—

> "Now, at Hyde Park, if fair it be,
> A show of ladies you may see."

People seldom suspect that the odd term Rotten Row is a corruption of *Route du Roi*, yet so it is. The old royal route from the palace of the Plantagenet kings at Westminster to the royal hunting forests was by what are now called "Birdcage Walk," "Constitution Hill," and "Rotten Row," and this road was kept sacred to royalty, the only other person allowed to use it being (from its association with the hunting grounds) the Grand Falconer of England. This privilege exists still, and every year the Duke of St. Alban's, as Hereditary Grand Falconer, keeps up his rights by *driving* once down Rotten Row.

A little to the north of Rotten Row is the *Serpentine*, an artificial lake of fifty acres, much frequented for bathing in summer and for skating in winter. There is a delightful drive along its northern bank. Near this are the oldest trees in the Park, some of them oaks said to have been planted by Charles II. In this part of the Park was the "Ring," now destroyed, the fashionable drive of the last century. The most celebrated of the many duels in Hyde Park, that between Lord Mohun and the Duke of Hamilton, in which both were killed, was fought (Nov. 15, 1712) near "Price's Lodge" at the north-western angle of the Park, where it is merged in Kensington Gardens.

[South of Hyde Park is the now populous and popular district of *Belgravia*, wholly devoid of interest, and which none would think of visiting unless drawn thither by the claims of society. Its existence only dates from 1825, before which Mrs. Gascoigne describes it as—

> "A marshy spot, where not one patch of green,
> No stunted shrub, nor sickly flower is seen."

It occupies, in great part, the Ebury Farm in Pimlico,

which belonged to the Davies family till July 2, 1665, when Alexander Davies, the last male of the family, died, leaving it to his only daughter Mary, who married Sir Thomas Grosvenor in 1676. George III. foresaw, when Buckingham Palace was acquired for the Crown, that it would make the locality fashionable, and that people would wish to follow royalty, and he was desirous of buying the fields at the back of the palace grounds, but George Grenville, the then prime minister, would not sanction the expenditure of £20,000 for the purpose. The result was the building of Grosvenor Place in 1767, which overlooks the gardens of the palace.

But the "Five Fields" behind Grosvenor Place, mentioned in the *Tatler* and *Spectator* as places where robbers lay in wait, remained vacant till 1825, when their marshy ground was made into a firm basis by soil brought from the excavations for St. Katherine's Docks, and Messrs. Cubitt and Smith built Belgravia. Lord Grosvenor gave £30,000 for the "Five Fields." Lord Cowper also wished to buy them, and sent his agent for the purpose, but he came back without doing so, and when his master upbraided him said, "Really, my lord, I could not find it in my heart to give £200 more than they were worth." Cubitt afterwards offered a ground rent of £60,000!

The only tolerable feature of this wearily ugly part of London is *Belgrave Square* (measuring 684 feet by 637), designed by George Basevi, and named from the village of Belgrave in Leicestershire, which belongs to the Duke of Westminster.]

Close to Hyde Park Corner rises the pillared front of *Apsley House* (Duke of Wellington), over which, on fine

afternoons, the sun throws a spirit-like shadow from the statue of the great Duke upon the opposite gateway.* The house, which was built for Charles Bathurst, Lord Apsley, by the brothers Adam, was bought by the Marquis Wellesley in 1828: it will always excite interest, from its associations as the residence of Arthur Wellesley, first Duke of Wellington, who died Sept. 14, 1852.†

"The peculiar characteristic of this great man, and which, though far less dazzling than his exalted genius and his marvellous fortune, is incomparably more useful for the contemplation of the statesman, as well as the moralist, is that constant abnegation of all selfish feelings, that habitual sacrifice of every personal, every party, consideration, to the single object of strict duty—duty rigorously performed in what station soever he might be called on to act."—*Lord Brougham. Statesmen of George III.*

On the right of the Entrance Hall is a room appropriated as a kind of *Museum of Relics of the Great Duke.* It is surrounded by glass cases containing—an enormous plateau, candelabra, &c., given by the Spanish and Portuguese Courts after the Peninsular War; a magnificent shield bearing the victories of the Duke in relief, presented, with candelabra, by the Merchants and Bankers of London in 1822; and services of china given by the Russian, Prussian, and French Courts. In a number of table-cases are preserved the swords, batons, and orders (including the extinct order of the Saint Esprit) which belonged to the Duke; his two field-glasses; the cloak which he wore at Waterloo; the sword of Napoleon I.; the dress worn by Tippoo Saib at his capture; and the magnificent George set with emeralds, originally given by Anne to the Duke of

* See *Quarterly Review*, clxxxiv.

† Apsley House is not shown to the public.

Marlborough, and presented by George IV. to the Duke of Wellington.

At the foot of the stairs is a colossal statue of Napoleon I. by *Canova*, presented by the Prince Regent in 1817. The collection of pictures includes—

In the *Piccadilly Drawing Room.*

D. Teniers, 1655. A Peasant's Wedding—containing a number of small figures, most carefully finished.

Teniers. His own Country House of Perck.

In the *Van Amburgh Room* (so called from an ugly picture of the lion-tamer by *Landseer*).

Landseer. Highland Whiskey Still.

Ward. Napoleon in Prison in his youth.

Wilkie. Chelsea Pensioners reading the Gazette of Waterloo, painted in 1822, under the superintendence of the great Duke.

Burnet. Greenwich Pensioners receiving the news of the Battle of Trafalgar.

Hoppner. Portrait of William Pitt.

In the *Waterloo Gallery* (a magnificent room used for the Wellington Banquets on the 18th of June till the death of the great Duke).

Vandyke. Charles I. A replica of the picture at Windsor.

Wouvermans. The Return from the Chase.

Sir Antonio More. Two noble Portraits.

* *Correggio.* Christ on the Mount of Olives—one of the most powerful miniature pictures in England, full of intense expression. Vasari speaks of this work of the master as "la piu bella cosa che si possa vedere di suo." It is said to have been given by the painter to an apothecary, in payment of a debt of four scudi. Having been taken in the carriage of Joseph Buonaparte, it was restored to Ferdinand VII., by whom it was given back to the Duke.

"Here, as in the *Notte*, the light proceeds from the Saviour, who kneels at the left of the picture. Thus Christ and the angel above him appear in a bright light, while the sleeping disciples, and the soldiers who approach with Judas, are thrown into dark shadow; but it is the

'clear obscure' of the coming dawn, and exquisite in colour. The expression of heavenly grief and resignation in the countenance of Christ is indescribably beautiful and touching; it is impossible to conceive an expression more deep and fervent."—*Kugler.*

Velazquez. "El Aguador"—the Water-seller. A very powerful picture.

In the *Yellow Drawing Rooms.*

Le Fevre. Napoleon I.
Wilkie (1833). William IV.
Guardabella. The Great Duke of Wellington.
Sir W. Allan. The Battle of Waterloo.

Dining Room.

Wilkie. George IV. in a Highland dress.
Portraits of the Allied Sovereigns.
Statuettes of Napoleon I. and the Duke of Wellington by Count D'Orsay.

Close to Apsley House was the public-house known as the "Pillars of Hercules," whither Squire Western is represented as coming to seek for Sophia. Part of the ground on which the house is built was purchased from the representatives of one Allen, who, when recognised by George II. while holding an apple-stall at the entrance of the Park, as an old soldier of the Battle of Dettingen, was asked by the king what he would wish to have granted him, and demanded and received "the permission to hold a permanent apple-stall at Hyde Park Corner."

Hyde Park and the Green Park were once united by the piece of land now cut off as the gardens behind Apsley House and Piccadilly Terrace. Their being divided dates from the time of the Civil Wars, when the royal forces had advanced as far as Brentford, and London was arming for its defence. The great bulwark of 1642 was then erected just where Piccadilly now divides the Parks, which were

never again united: it was a fort with four bastions: all classes worked at it—

> "From ladies down to oyster-wenches,
> Laboured like pioneers in trenches,
> Fell to their pickaxes and tools,
> And helped the men to dig like moles."
> *Butler. Hudibras.*

The Corinthian Arch opposite Apsley House, built by *Decimus Burton* in 1828, supports an ugly equestrian statue of the Duke of Wellington by *M. C. Wyatt* (1846). It was between this gate and that of Hyde Park that Charles II., on foot, attended only by the Duke of Leeds and Lord Cromarty, met the Duke of York returning from hunting. The latter alighted, and expressed his disquietude at seeing the king walking with two gentlemen only in attendance. "No kind of danger, James," said the king, "for I am sure no man in England will take away my life to make you king." *

The road which passes beneath the arch leads into the *Green Park* (of fifty acres), and skirts the gardens of Buckingham Palace by *Constitution Hill*, where no less than three attempts have been made upon the life of Queen Victoria: the first by a lunatic named Oxford, June 10, 1840; the second by Francis, another lunatic, May 30, 1842; and the third by an idiot named Hamilton, May 19, 1849. It was at the top of the hill that Sir Robert Peel was thrown from his horse, June 29, 1850, and received the injuries from which he died on the 2nd of July. The principal houses on the opposite side of the Park are, Stafford House, Bridgewater House, and Spencer House.

* Dr. King's "Anecdotes of his Own Times."

Constitution Hill leads into St. James's Park close to *Buckingham Palace*, of which the gardens occupy fifty acres. The northern part was the famous "Mulberry Garden," planned by James I. in 1609, mentioned by Shadwell * and Wycherley † as a popular place of entertainment, whither Dryden came to eat tarts with his mistress, Mrs. Anne Reeve,‡ and which Evelyn (1654) speaks of as "the only place of refreshment about town for persons of the best quality to be exceedingly cheated at." On this site Goring House was built, called Arlington House after its sale to Bennet, Earl of Arlington, in 1666. It was Lord Arlington, says Timbs,§ who brought from Holland for 60*s.* the first pound of tea introduced into England, so that probably tea was first drunk on the site of Buckingham Palace. Arlington House was sold to John Sheffield, Duke of Buckingham, in 1698, and was rebuilt for him in 1703 by a Dutch architect of Bergen under the name of Buckingham House, when it was adorned with mottoes without, and frescoes within. Defoe ‖ calls it "one of the great beauties of London, both by reason of its situation and its building." It was here that Horace Walpole describes the Duke's third wife, daughter of James II. by Catherine Sedley, as receiving her company on the anniversary of "the martyrdom of her grandfather (Charles I.) seated in a chair of state, in deep mourning, attended by her women in like weeds, in memory of the royal martyr." ¶ *George II.*, as Prince of Wales, wished to buy the house from this duchess in her widowhood, but the price she

* *The Humourists.*
‡ *Gentleman's Magazine*, 1745, p. 99.
‖ Journey through England, 1722.
† *Love in a Wood.*
§ Curiosities of London.
¶ Walpole's "Reminiscences."

asked was too high, and it was left for George II. to purchase it from Sir Charles Sheffield, in 1762, for £21,000. In 1775 it was settled upon Queen Charlotte instead of Somerset House, and was called the Queen's House. In 1825—37 it was rebuilt by Nash for George IV. (being always immediately over the Tye Brook, now a sewer), and in 1846 the east front (360 feet long) was added by Blore. It is imposing—only by its size. The *Interior* of the palace contains little that is worthy of notice beyond some of the collection of pictures formed by George IV., chiefly of the Dutch school. The white marble staircase is very handsome. In the former *State Ball Room* are Vandyke's portraits of Charles I. and Henrietta Maria, and Winterhalter's portraits of the Queen and Prince Consort. In the State Dining Room is Lawrence's full-length portrait of George IV. The *Private Apartments* contain many royal portraits of great interest.

In the Gardens is a *Lake* of five acres. A *Pavilion* is adorned with scenes from *Comus* by Eastlake, Maclise, Landseer, Dyce, Stanfield, Uwins, Leslie, and Ross. In the *Royal Mews* (visible by an order from the Master of the Horse) the Queen's State Coach may be seen.

St. James's Park (87 acres) was a bare, undrained field belonging to the hospital, afterwards St. James's Palace, till it was enclosed by Henry VIII. Charles II., on his return from his exile, came back imbued with the Dutch taste for gardening, and laid it out with a long straight canal and regular avenues of elms and limes, such as were the Green Walk or Duke Humphrey's Walk, the Long Lime Walk, and the Close Walk or Jacobite's Walk. Evelyn mentions the elms in one branchy walk as "intermingling their reverend tresses."

The laying-out was probably due to Le Notre, who was employed at Wrest, the best of the trees which had existed before his time having been blown down in the great storm which marked the night of Oliver Cromwell's death. Near the south-west corner was Rosamund's Pond, the "Rosamund's Lake" of Pope, painted by Hogarth, and mentioned by

In St. James's Park.

Otway, Congreve, Addison, Colley Cibber, and many other authors: it was filled up in 1770. In 1827—29 the whole plan of the Park was modernised, and both water and walks were made to wind and twist under George IV.: their rural character was, however, still sufficient to give application to the title of Wycherley's comedy—*Love in a Wood, or St. James's Park.*

St. James's is far the prettiest of the London parks, and the most frequented by the lower orders. On Sundays they come by thousands to sit upon the seats mentioned by Goldsmith,* where, "if a man be splenetic, he may every day meet companions, with whose groans he may mix his own, and pathetically talk of the weather," and they bring bread to feed the water-fowl, which are the direct descendants of those introduced and fed by Charles II. Hither Pepys came (Aug. 18, 1661) to gaze at "the great variety of fowle" which he never saw before; and here Charles II. increased his popularity by coming unattended to look after his favourite ducks.

"Even his indolent amusement of playing with his dogs, and feeding his ducks in St. James's Park (which I have seen him do), made the common people adore him, and consequently overlook in him what in a prince of a different temper they might have been out of humour at." —*Colley Cibber's Apology.* 1740.

At the time the water-fowl were first introduced, St. James's Park became also a kind of Zoological Garden for London.

"9 February, 1664-5. I went to St. James's Park, where I saw various animals. . . The Parke was at this time stored with numerous flocks of severall sorts of ordinary and extraordinary wild fowle, breeding about the Decoy, which, for being neere so grette a City, and among such a concourse of souldiers and people, is a singular and diverting thing. There were also deere of severall countries,—white; spotted like leopards; antelopes; an elk; red deere; roebucks; staggs; Guinea goates; Arabian sheepe, &c. There were withy-potts or nests for the wild fowle to lay their eggs in, a little above ye surface of ye water."—*Evelyn.*

The exiled Cavaliers had brought back with them the habit of skating, and to St. James's Park Evelyn went

* Essays.

(Dec. 1, 1662) to see them skate "after the manner of Hollanders;" and Pepys (Dec. 15, 1662) followed the Duke of York into the Park, "where, though the ice was broken and dangerous, yet he would go slide upon his scates." The exercise, however, seems to have passed out of fashion, for in 1711 Swift wrote to Stella of "delicious walking weather, and the canal and Rosamund's Pond full of rabble sliding, and with skaitts, if you know what it is."

The artificial water is now crossed by an ugly iron bridge, from which, however, there is a noble view of the new Foreign Office. On the peace of 1814, a Chinese bridge and pagoda were erected here, and illuminated at night. It was this which caused Canova, when asked what struck him most in England, to answer, "that the trumpery Chinese bridge in St. James's Park should be the production of the Government, while that of Waterloo was the work of a private company." * One of the most remarkable sinecures ever known was that of the salaried Governor of Duck Island, which once adorned the water near this point, an appointment which was bestowed by Charles II. upon St. Evremond, and by Queen Caroline upon Stephen Duck, "the thresher poet," ridiculed by Swift. It was while walking in St. James's Park on August 12, 1678, that Charles II. received the first intimation of the so-called "Popish Plot." One Kirby, a chemist, came up to him and said, "Sir, keep within company; your enemies have a design upon your life, and you may be shot in this very walk." † Prior and Swift used constantly to walk round the Park together. "Mr. Prior," said Swift, "walks to make himself fat, and I to keep myself down."

* *Quarterly Review.* † Hume.

When he laid out the Park, Charles II. removed *the Mall*, for the game of Palle Malle, from the other side of St. James's Palace to the straight walk on its north side, upon which the gardens of Stafford House, the Palace, Marlborough House, and Carlton Terrace now look down. Here the fashionable game of striking a ball with a mallet through an iron ring down a straight walk strewn with powdered cockle-shells was played by the cavaliers of the Court. Pepys (April 2, 1661) mentions coming to see the Duke of York play, and Charles himself was fond of the game. The flatterer Waller * says—

> "Here a well-polished Mall gives us the joy
> To see our Prince his matchless force employ."

Till the present century, the Mall continued to be the most fashionable promenade of London, but the trees were then ancient and picturesquely grouped, and the company did not appear as they do now by Rotten Row, for the ladies were in full dress, and gentlemen carried their hats under their arms.

> "The ladies, gaily dress'd, the Mall adorn
> With various dyes, and paint the sunny morn."
>
> *Gay. Trivia.*

"My spirits sunk, and a tear started into my eyes, as I brought to mind those crowds of beauty, rank, and fashion, which, till within these few years, used to be displayed in the centre Mall of this Park on Sunday evenings during the spring and summer. Here used to promenade, for one or two hours after dinner, the whole British world of gaiety, beauty, and splendour. Here could be seen in one moving mass, extending the whole length of the Mall, 5000 of the most lovely women in this country of female beauty, all splendidly attired, and accompanied by as many well-dressed men."—*Sir Richard Phillips. Morning Walk from London to Kew*, 1807.

* Poem on St. James's Park, 1661.

While he played at Palle Malle here in his prosperity, James Duke of York must often have remembered his escape by this way in his fifteenth year, when, while all the young people in the palace were engaged late at night in playing at hide-and-seek, he slipped up to the room of his sister Elizabeth, shut up there the favourite little dog which was sure to have betrayed him, and gliding down the back stairs and through the dark garden, let himself out of a postern door into the Park, and so to the river.

It was by this road also that Charles I. (Jan. 30, 1648-9) walked to his execution.

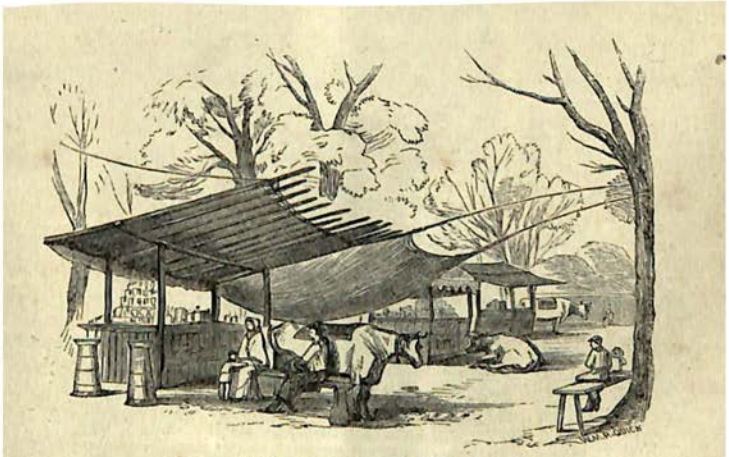
"About 10 o'clock Colonel Hacker knocked at the King's chamber door (in St. James's Palace), and, having been admitted, came in trembling, and announced to the King that it was time to go to Whitehall; and soon afterwards the King, taking the Bishop (Juxon) by the hand, proposed to go. Charles then walked out through the garden of the palace into the Park, where several companies of foot waited as his guard; and, attended by the Bishop on one side, and Colonel Tomlinson on the other, both bare-headed, he walked fast down the Park, sometimes cheerfully calling on the guard to 'march apace.' As he went along, he said 'he now went to strive for a heavenly crown, with less solicitude than he had often encouraged his soldiers to fight for an earthly diadem.'"—*Trial of Charles I. Family Library*, xxxi.

Till a very few years ago, when it was blown down, there existed in Sir John Lefevre's garden, at the corner of Spring Gardens, a tree, which the king on this his last walk lingered to point out, saying, "That tree was planted by my brother Henry." And there still remains, at this corner of the Park, a remnant of old days coeval with the king's execution, in *Milk Fair*, as the pretty cow-stalls which still exist under the elm-trees used to be called. The milk-vendors are proud of the number of generations through which the stalls have been held in their families. We

learn from Gay's "Trivia" that asses' milk was formerly sold here—

> "Before proud gates attending asses bray,
> Or arrogate with solemn pace the way;
> These grave physicians with their milky cheer,
> The love-sick maid and dwindling beau repair."

The houses behind Milk Fair stand in *Spring Gardens*, the Spring (Fountain) Garden of Whitehall Palace, which



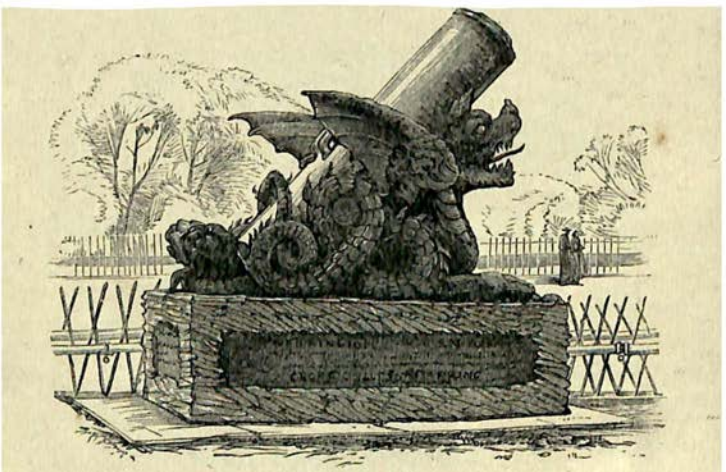
Milk Fair, St. James's Park.

formerly had its archery butts, bathing pond, and bowling-green. Milton lived in a house at Charing Cross which "overlooked the Spring Garden" before he went to reside in Scotland Yard.

Upon the east end of the Park—on the site formerly occupied by the vast buildings of Whitehall—the Admiralty, the Horse Guards, the Treasury, and the Foreign Office now look down. The wide open space in front of the Horse

Guards was once the Tilt Yard of the palace. The centre of this space is the only position in London in which the Alexandrian Obelisk could be placed with advantage. Here stands the mortar cast at Seville for Napoleon, used by Soult at Cadiz, and captured after the retreat of Salamanca.

The south side of the Park is bounded by *Bird Cage*



The Salamanca Gun.

Walk, where an aviary was first erected by James I. In the time of Charles II., who had a passion for birds, it was lined with cages, and the "Keeper of the King's Birds" was a regular office. Till as late as 1828 no one, except the Duke of St. Alban's, as Hereditary Grand Falconer, was permitted to drive down the carriage way on this side the Park, except the royal family.

In former days the Park gave sanctuary. Timbs mentions how serious an offence it was to draw a sword there. Congreve in his *Old Bachelor* makes Bluffe say, "My blood rises at that fellow. I can't stay where he is; and I must not draw in the Park." The Park has been open to the public ever since the days of Charles II. Caroline, wife of George II., wished to make it once more a private appurtenance of the palace, and asked Sir Robert Walpole what it would cost. "Only three crowns," was his reply.*

* Walpoliana. i. 9.

CHAPTER III.

REGENT STREET AND REGENT'S PARK.

IN front of the Duke of York's Column, where the ridiculous statue, nicknamed the "Quoit Player," disgraces Waterloo Place, *Regent Street* leads to the north from Pall Mall. Nearly a mile in length, it was built by John Nash, and takes its name from the Prince Regent, afterwards George IV. The portion known as the Quadrant originally had colonnades advancing the whole width of the pavement: these were removed in 1848, to the great injury of its effect.

[From Regent Circus, Coventry Street (on the right) leads into Leicester Square. *Great Windmill Street*, to the north, commemorates the rural state of this district as late as 1658, when a windmill here gave its name to the "Windmill Fields." Nollekens the sculptor, who died in 1823, narrates that when he was a little boy his mother used to take him to walk by a long pond near this windmill, and every one paid a halfpenny at the miller's hatch for the privilege of walking in his grounds. In the house of his brother William in Great Windmill Street, the famous Dr. John Hunter died saying, "If I had strength enough to hold a pen, I would write how easy and pleasant a thing it is to die."

Ever since the Edict of Nantes, when exiled gentility began to congregate here, as exiled industry in Spitalfields, *Leicester Square* has been the most popular resort of foreigners of the middle classes, especially of French visitors to London. Few spots in the metropolis have undergone more changes from fashion than this. Even to the present century the square was known as "Leicester Fields," and until the time of Charles II. it continued to be unenclosed country. On what is the north side of the square, Leicester House, which appears in Faithorne's map of 1658 as the only house in this neighbourhood, was then built for Robert Sidney, Earl of Leicester,* from whom it was rented by Elizabeth, Queen of Bohemia—"the Queen of Hearts"—who died there Feb. 13, 1662. To this house, in 1668, Pepys went to visit Colbert, the French Ambassador; and here Prince Eugene was residing in 1711. The house continued to be the property of the Sidneys till the end of the last century, when it was sold to the Tulk family for £90,000, which sum the Sidneys employed in freeing Penshurst from its encumbrances. Meantime, the Sidneys had not lived here, and Leicester House had become habitually "the pouting-place of princes."† George II. resided there as Prince of Wales from 1717 to 1720, after he had been turned out of St. James's by his father, for too freely exhibiting his indignation at the cruel treatment of his mother, Sophia Dorothea, condemned to a lifelong imprisonment in the castle of Zell. William, Duke of Cumberland, the hero of Culloden, was born there in 1721. Frederick, Prince of Wales, when he, in his

* Sidney Alley still exists. Queen Street, Blue Street, and Orange Street record the distinguishing colours of the Earl's stables.

† Pennant.

turn, quarrelled with his father in 1737, came to reside in Leicester Square with his wife and children. It was there that he died (March 20, 1751), suddenly exclaiming, "Je sens la mort," and falling into the arms of Desnoyers, the dancing-master, who was performing upon the violin,* while the royal family were playing at cards in the next room; an event which so little affected George II., that when he received the news as he was playing at cards with the Countess of Walmoden, he said simply, "Fritz ist todt," † and went on with the game.

As Leicester House was insufficient to contain his numerous family, the Prince of Wales knocked through a communication with Savile House, which adjoined it on the west. Here George III. passed his boyhood, and used to act plays (of which the handbills still exist) with his little brothers and sisters. It was in front of this house that he was first proclaimed as king. Savile House continued to be the residence of Augusta, the Princess-Dowager, till her removal to Carlton House in 1766, and Frederick William, youngest brother of George III., died there (May 10, 1765) at the age of sixteen. At an earlier period Savile House was the place where the Marquis of Carmarthen entertained Peter the Great, and where the Czar would demolish eight bottles of sack in an evening, besides a pint of brandy spiced with pepper, and a bottle of sherry. The house was completely pillaged during Lord George Gordon's riots, when the people tore up the rails of the square and used them as weapons.

In the last century Leicester Square was the especial

* Horace Walpole says of Pavonarius, his German valet de chambre.
† Walpole.

square of painters. Sir James Thornhill lived there and died there (Oct. 25, 1764), and his far more illustrious son-in-law, William Hogarth, came up almost at the same time from Chiswick to die in his London house, which was at the south-east corner where Archbishop Tenison's school now stands.

"Here closed in death the attentive eyes
That saw the manners in the face." *

Hogarth's house was afterwards inhabited by the Polish patriot, Thaddeus Kosciusko, and Byron's Countess Guiccioli lived in it during her stay in England. In the next house (that adjoining the Alhambra), John Hunter, the famous surgeon, first began to collect (1785) his Museum, now at the Surgeons' Hall.

In No. 47, on the west side of the square, Sir Joshua Reynolds lived from 1761 to 1792.

"His study was octagonal, some twenty feet long by sixteen broad, and about fifteen feet high. The window was small and square, and the sill nine feet from the floor. His sitter's chair moved on casters, and stood above the floor about a foot and a half. He held his palettes by the handle, and the sticks of his brushes were eighteen inches long. He wrought standing, and with great celerity; he rose early, breakfasted at nine, entered his study at ten, examined designs or touched unfinished portraits till eleven brought a sitter, painted till four, then dressed, and gave the evening to company."—*Allan Cunningham. Lives of the Painters.*

His dinner parties, "of a cordial intercourse between persons of distinguished pretensions of all kinds: poets, physicians, lawyers, deans, historians, actors, temporal and spiritual peers, House of Commons men, men of science, men of letters, painters, philosophers, and lovers of the arts, meeting on a ground of hearty ease, good-humour, and pleasantry, exalt my respect for the memory of Reynolds. It was no prim fine table he set them down to. Often the dinner-board prepared for seven or eight required to accommodate itself to

* From the epitaph by Dr. Johnson preserved by Mrs. Piozzi.

fifteen or sixteen; for often, on the very eve of dinner, would Sir Joshua tempt afternoon visitors with intimation that Johnson, or Garrick, or Goldsmith, was to dine there."—*Forster's Life of Goldsmith.*

It was on the steps of this house that Sir Joshua one morning found the child who was painted by him in the charming picture of "Puck," cheered at the auction when it was sold to Rogers the poet. The mushroom and fawn's ears were added in deference to the wish of Alderman Boydell, who wished to introduce the beautiful portrait of the boy into his Shakspeare. The near neighbourhood of Hogarth and Reynolds was not conducive to their harmony.

"Never were two great painters of the same age and country so unlike each other; and their unlikeness as artists was the result of their unlikeness as men; their only resemblance consisting in their honesty and earnestness of purpose. It was not to be expected that they should do each other justice, and they did not. . . . 'Study the great works of the great masters for ever,' said Reynolds. 'There is only one school,' cried Hogarth, 'and that is kept by Nature.' What was uttered on one side of Leicester Square was pretty sure to be contradicted on the other, and neither would make the advance that might have reconciled the views of both."—*Leslie and Taylor's Life of Sir J. Reynolds.*

On the south of Leicester Square is the opening of an ugly court—St. Martin's Court—of many associations. On the left is the chapel—*Orange Street Chapel*—built by subscription in 1684 for the use of the French Protestants, who, after long sufferings in their own country, took refuge in England on the Revocation of the Edict of Nantes. Within its walls they prayed for the prince by whom they had been forbidden to follow their trades and professions, forbidden Christian burial, and exiled, and whom yet they respected as "the Almighty's scourge."

The adjoining house, ugly and poverty-stricken as it looks now, was that in which Sir Isaac Newton passed the latter years of his life, in an honoured old age, from 1710 to 1725, two years before his death at Kensington. He had been made Master of the Mint under Anne, and in 1703 became President of the Royal Society. Always frugal in his own habits, he devoted his wealth to the poor, especially to the French refugees in his neighbourhood. In the observatory on the top of his house he was wont to say that the happiest years of his life were spent. This observatory, once used as a Sunday school, was kept up till 1824 for the inspection of the foreign visitors who came by thousands to visit it, and who now, when they come to seek it, turn away disgusted at the treatment which the shrines of their illustrious dead meet with at the hands of Englishmen, for it was sold some years since to supply some pews for the chapel next door.

The house was afterwards inhabited by Dr. Burney, whose celebrated daughter wrote her "Evelina" here. John Opie, the artist, who died in 1807, lived close by; and Thomas Holcroft, the novelist and dramatist, was born in St. Martin's Street in 1745, being the son of a shoemaker.

Leicester Square was formerly decorated by a statue of George I., brought from the seat of the Duke of Buckingham at Canons in 1747. After the square was railed in, it became a favourite site for duels, and the duel between Captain French and Captain Coote was fought here in 1699, in which the latter was killed. In his *Esmond*, Thackeray, true to his picture of the times, narrates how Lord Mohun and Lord Castlewood—having seen Mrs.

Bracegirdle act, and having supped at the Greyhound at Charing Cross—quarrelled, and took chairs to fight it out in Leicester Square.

From the beginning of the present century Leicester Square began to decline, and gradually presented that aspect of ruin which is said to have given rise to Ledru Rollin's work on the decadence of England. In 1851 its area was leased, and its miseries were concealed by the erection of Wyld's Globe, while the neighbouring houses were given up to taverns, exhibitions of waxworks, acrobatic feats, or panoramas. After the Globe was cleared away, the area remained uncared for, and the statue perished slowly under generations of practical jokes, till Mr. Albert Grant took pity upon the square in 1874, decorated it in the centre with a statue of Shakspeare (a copy of that in Westminster Abbey), and at the corners with busts of four of the most famous residents—Hogarth, Newton, Hunter, and Reynolds, and opened it to the public.

From Leicester Square, Princes Street and Wardour Street—beloved by collectors of old furniture—lead in a direct line to Oxford Street. On the right opens *Gerard Street*, which derives its name from the house facing Macclesfield Street, which was built by Gerard, Earl of Macclesfield, who died in 1694. The profligate Lord Mohun lived in this house, and hither his body was brought home when he was killed in a duel by the Duke of Hamilton. In No. 43 of this street, in a house looking on the gardens of Leicester House*—"the fifth door on the left hand coming from Newport Street," as he wrote to his friend Elmes Steward—lived Dryden, with his wife, Lady

* Dedication of *Don Sebastian* to the Earl of Leicester.

Elizabeth Howard; here he died, May 1, 1701, and here, if it took place at all, occurred the extraordinary scene after his death described by Johnson,* with the heartless practical joke played at his funeral by Lord Jefferies. The poet "used most commonly to write in the ground-room next the street." †

"Dryden may be properly considered as the father of English criticism, as the writer who first taught us to determine upon principles the merits of composition."—*Dr. Johnson.*

"The matchless prose of Dryden, rich, various, natural, animated, pointed, lending itself to the logical and the narrative, as well as the narrative and picturesque; never balking, never cloying, never wearying. The vigour, freedom, variety, copiousness, that speaks an exhaustless fountain from its source: nothing can surpass Dryden."—*Lord Brougham.*

"I may venture to say in general terms, that no man hath written in our language so much, and so various matters, and in so various manners, so well . . . . His prose had all the clearness imaginable, together with all the nobleness of expression, all the graces and ornaments proper and peculiar to it, without deviating into the language or diction of poetry . . . . His versification and his numbers he could learn of nobody, for he first possessed those talents in perfection in our own tongue; and they who have succeeded in them since his time have been indebted to his example; and the more they have been able to imitate him, the better they have succeeded."—*Congreve.*

Edmund Burke was living in Gerard Street at the time of the trial of Warren Hastings, and at the "Turk's Head" in this street he united with Johnson and Reynolds in 1763 in founding the "Literary Club," to which the clever men of the day usually thought it the greatest honour to belong.‡

"'I believe Mr. Fox will allow me to say,' remarked the Bishop of St. Asaph, 'that the honour of being elected into the Turk's Head Club is not inferior to that of being the representative of Westminster or Surrey.'"—*Forster.*

* Lives of the Poets, vol. i. † Pope in Spence's "Anecdotes."
‡ The club still exists, but is called the "Johnson."

It was to this society that Goldsmith was admitted by the friendship of Johnson, before his more important works were published, but came unwillingly, feeling that he sacrificed something for the sake of good company, and shut himself out of several places where he "used to play the fool very agreeably;" and here he would entertain and astonish literary supper parties with his favourite song about "an old woman tossed in a blanket seventeen times as high as the moon."

In Macclesfield Street is the *Church of St. Anne, Soho*, consecrated by Bishop Compton in 1685, and dedicated to the mother of the Virgin out of compliment to the Princess Anne: its tower is said to have been made as Danish as possible to flatter her Danish husband. Against the outer wall is a tablet erected by Horace Walpole, and inscribed—

"Near this place is interred Theodore, King of Corsica, who died in this parish, Dec. 11, 1756, immediately after leaving the King's Bench Prison, by the benefit of the Act of Insolvency, in consequence of which he registered his kingdom of Corsica for the use of his creditors.

The grave, great teacher to a level brings
Heroes and beggars, galley-slaves and kings.
But Theodore this moral learned e'er dead:
Fate pour'd its lessons on his living head,
Bestow'd a kingdom, and denied him bread."

This unfortunate king was a Prussian—Stephen Theodore, Baron de Neuhoff. While in the service of Charles XII. of Sweden, the protection which he afforded to the inhabitants of Corsica induced them, in 1736, to offer him their crown. He ruled disinterestedly, but the embarrassments to which he was reduced by want of funds for the payment of his army forced him to come to seek them in London,

where he was arrested for debt. Horace Walpole tried to raise a subscription for him, but only fifty pounds were obtainable. In Voltaire's "Candide" Theodore tells his story—

"Je suis Théodore; on m'a élu roi en Corse; on m'a appelé *votre majesté;* et à présent à peine m'appelle-t-on *monsieur;* j'ai fait frapper de la monnaie, et je ne possède pas un denier; j'ai eu deux secrétaires d'état, et j'ai a peine un valet; je me suis vu sur un trône, et j'ai long-temps été à Londres en prison sur la paille."—*Ch. XXVI.*

"King Theodore recovered his liberty only by giving up his effects to his creditors under the Act of Insolvency; all the effects, however, that he had to give up were his right, such as it was, to the throne of Corsica, which was registered accordingly in due form for the benefit of his creditors. As soon as Theodore was set at liberty, he took a chair and went to the Portuguese minister; but not finding him at home, and not having a sixpence to pay, he desired the chairmen to carry him to a tailor in Soho, whom he prevailed upon to harbour him; but he fell sick the next day, and died in three more."—*Horace Walpole.*

The man who allowed King Theodore to die in his house was too poor to pay for his funeral, and the expense was undertaken by John Wright, an oilman in Compton Street, who said that he was "willing *for once* to pay the funeral expenses of a king."

One of the first seat-holders in the church was Catherine Sedley, mistress of James II. In the vault beneath is buried Lord Camelford, killed in a duel at Kensington in 1804. William Hazlitt the essayist (1830) rests in the churchyard.*

"In critical disquisitions on the leading characters and works of the drama, he is not surpassed in the whole range of English literature." *Sir A. Alison's Hist. of Europe.*

The brick wall of St. Anne's Churchyard may recall the familiar figure of Sir Joshua Reynolds, who bought there—

* His tombstone has been moved from his grave, and stuck against the wall near that of King Theodore.

from a collection of ballads hanging against the wall—a rude woodcut, the chiaro-oscuro of which he used in his picture of Lord Ligonier on horseback.

From the north-east corner of Leicester Square, *Cranbourne Street*, so called from the second title of the Cecils, leads into *Long Acre*, which, as far back as 1695, was the especial domain of coach-builders. It derives its name from a narrow strip of ground which belonged to the Abbey of Westminster. Here Oliver Cromwell is proved by the rate-books (in which he is called "Captain Cromwell") to have lived (on the south side) from 1637 to 1643.

Dryden lived here, in a house facing Rose Street (No. 137) from 1682 to 1686, and was attacked and wounded opposite his own house by the "Rose-Alley Ambuscade"—myrmidons hired by Wilmot, Earl of Rochester, to punish him for having assisted Lord Mulgrave in his "Essay on Satire." John Taylor, the voluminous "Water Poet," who published no less than eighty volumes in the reigns of James I. and Charles I., also lived in Long Acre, where he kept a tavern. Being forced to change its sign during the Commonwealth from the "Morning Crown," he changed it to that of his own head. Whitefield preached, in 1756, at the chapel in Long Acre amidst many petty persecutions and interruptions. "The sons of Jubal and Cain continue to serenade me at Long Acre Chapel," he wrote to Lady Huntingdon.

The wife of a cobbler in Long Acre became celebrated as the Chloe of Prior, described by Pope as being only "a poor mean creature," with whom "he used to bury himself for whole days and nights together," though one of Prior's poems begins—

"When Chloe's picture was to Venus shown,
Surprised, the goddess took it for her own."

Newport Street, Long Acre, commemorates the mansion of Lord Newport in the time of Charles I.

From the junction of Cranbourne Street and Long Acre, Garrick Street leads towards Covent Garden. Here (right) is the *Garrick Club*, founded 1831, "for the general patronage of the Drama; for the purpose of combining a club on economical principles with the advantages of a Literary Society; for the promotion of a Theatrical Library; and for bringing together the patrons of the Drama." The interesting *Collection of Theatrical Portraits* may be seen on Wednesdays (except in September) from eleven to three, on the personal introduction of a member. We may especially notice—

Coffee Room (beginning from the left).

Mrs. Yates—*Cotes.*
Mrs. Siddons—*Harlowe.*
"Venice Preserved"—Garrick and Mrs. Cibber—*Zoffany.*
Sheridan—*Tredcroft.*
Foote—*Sir J. Reynolds.*
Barton Booth—*Vanderbank.*
Garrick and Mrs. Pritchard in "Macbeth"—*Zoffany.*
Mrs. Pope—*Sir M. A. Shee.*
Woodward as "Petrucchio"—*Vandergucht.*
Mrs. Clive as "Fine Lady"—*Hogarth.*
"Lock and Key"—Munden, E. Knight, Mrs. Orger, and Miss Cubitt—*Clint.*
Mrs. Pritchard, the "Inspired Idiot" of Dr. Johnson—*Hayman.*
Nathaniel Lee—*Dobson.*
Colley Cibber as "Lord Foppington"—*Grisoni.*
Garrick—*Pine.*
Quin—*Hogarth (?).*
"Love, Law, and Physic"—Mathews, Liston, Blanchard, and Emery—*Clint.*

Strangers' Dining Room.

Charles Bannister—*Zoffany.*
Quin—*Hogarth.*

Smoking Room.

Lugger coming out of Monnikendam—*Stanfield.*
Exterior and Interior of a Flemish Inn—*Louis Haghe.*
Halt of a Caravan at Baalbec—*D. Roberts.*

Private Dining Room.

A number of Water-colour portraits by *Dewilde*, and original sketches by *John Leech.*

Staircase.

Mrs. Bracegirdle.
Charles Kemble as "Macbeth"—*Morton.*
Henderson and Wilson as "Hamlet" and "Polonius."
The Arch of Ancona—*Stanfield.*
Miss O Neil—*G. F. Joseph.*
Madame Catalani—*Lonsdale.*
Henderson as "Macbeth"—*Romney (?).*
Henry Johnston as "Norval"—*Sir W. Allan.*
Charles Kean as Louis XI.—*H. W. Phillips.*
Mrs. Hartley—*Angelica Kauffmann.*
Master Betty as "Douglas"—*Opie.*

Morning Room.

Miss Lydia Kelly—*Harlowe.*
Kemble as "Cato"—*Sir T. Lawrence.*
Mrs. Stirling as "Peg Woffington"—*H. W. Phillips.*
Garrick—*Zoffany.*
Weston as "Billy Button"—*Zoffany.*
Pope—*Sir M. A. Shee.*
King and Mrs. Baddeley in the "Clandestine Marriage"—*Zoffany.*
T. King—*Wilson.*
Mathews as "Monsieur Malet"—*Clint.*
Mrs. Oldfield—*Sir G. Kneller.*
Bannister ("honest Jack, whom even footpads could not find in their hearts to injure")* and Parsons in "The Village Lawyer"—*Dewilde.*

* Sir W. Scott in the *Quarterly.*

Mrs. Woffington—*Mercier.*
Mrs. Abington as "Lady Bab"—*Hickey.*
Mrs. Woffington—*Hogarth.*
Miss Farren—*Gainsborough* (?).
Rich and Family—*Hogarth.*
King as "Touchstone"—*Zoffany.*
W. M. Thackeray—*John Gilbert.*
Garrick and Mrs. Pritchard in the "Suspicious Husband" *Hayman.*
Macklin at ninety-three—*Opie.*
Young as King John—*Landseer.*
Mathews in various characters—*Harlowe.*]

Returning to Regent Street, a little to the right from the Quadrant, "not exactly in anybody's way, to or from anywhere," is *Golden Square*, immortalised in "Humphrey Clinker" and "Nicholas Nickleby." It contains a statue of George II. brought from Canons. Lord Bolingbroke lived in this square while Secretary of War, 1704—8, and here the artist Angelica Kauffmann married a valet under the belief that he was his master, Count Horn.

Golden Square is now in a thickly populated district, though it was here, "as in a place far from the haunts of men," that in the reign of Charles II., "when the great Plague was raging, a pit was dug into which the dead carts had nightly shot corpses by scores. No foundations were laid there till two generations had passed without any return of the pestilence, and till the ghastly spot had long been surrounded by buildings. It may be added that the "pest-field may still be seen marked in the maps of London as late as the end of the reign of George III." *

At No. 8, *Argyll Place*, on the right of Regent Street, James Northcote the painter died, July 13, 1831. Haydon, in

* Macaulay, "History of England."

his "Autobiography," gives a most comical account of a visit to him here.

On the left, Hanover Street leads into *Hanover Square*, which received its name instead of that of Oxford Square, as was first intended, in the days of the early popularity of George I. The square was built about 1731, when the place for executions was removed from Tyburn, lest the inhabitants of "the new square" should be annoyed by them. The bronze *Statue of William Pitt* on the south side of the square is by *Chantrey*, and was set up in 1831.

"When convinced of the propriety of anything in his works, Chantrey was not to be moved, and he resisted all admonitions, criticisms, and even threats. He persisted in raising the statue of Pitt in Hanover Square, on a high pedestal, against the wish of the Committee; but he respectfully volunteered to relinquish the commission, rather than his intention of placing the figure in its present lofty position."—*Jones's Recollections of Chantrey.*

The neighbouring church of *St. George, Hanover Square*, is well known as a Temple of Hymen (also named in honour of George I.), and as the goal of fashionable novelists, from its almost monopoly of marriages in high life. It was built by *John James* in 1724, being one of Queen Anne's fifty new churches. Its portico and tower are handsome. Its marriage registers are a perfect library of the autographs of illustrious persons, amid which the bold signature of "Wellington" frequently appears. In the beginning of the present century from 1,100 to 1,200 couples were sometimes united here in the course of a year. Nelson's Lady Hamilton was married here, Sept. 6, 1791.

The portion of Regent Street after Oxford Street is

crossed ends in the *Church of All Souls*, Langham Place.

"Of all the mad freaks which ever entered the brain of architect or man to devise, this church far out-Herods all the rest. It is in the form of a circular temple of the Ionic order, over which is placed a smaller kind of temple, also circular, with fourteen *Corinthian* pillars; from this latter rises a steeple of considerable height, similar to those which we see upon the towers of village churches in Germany. John Nash was the author of this specimen of architecture."—*Passavant. A German Artist in England.*

Beyond this, some trees on the right mark what was once the garden of Foley House, which was made a freehold by the Duke of Portland in exchange for the permission to build north of it, such building on the Portland estate having been expressly forbidden by the stipulations of the lease. The turn of the street here, which places Portland Place and Regent Street on a different line, was made to spite Sir James Langham, who had quarrelled with Nash as the architect of his house.* The wide and handsome *Portland Place* (built by the brothers Adam of the Adelphi, and named, with Bentinck, Duke, and Duchess Streets, from the ground landlord, William, second Duke of Portland, and his duchess, Henrietta Cavendish Holles) leads to the Regent's Park, having at its extremity a *Statue of the Duke of Kent* by *Gahagan.*

The *Regent's Park*, the largest of the lungs of London, occupies 403 acres. It was laid out, during the Regency, from designs of John Nash (the architect of Regent Street), who designed most of the ugly terraces which surround it, and exhibit all the worst follies of the Grecian architectural mania which disgraced the beginning of this

* See Timbs, "Romance of London."

century. The outer and inner drive are delightful in early summer when the thorns and lilacs are in bloom, and much more countrified than anything in the other parks.

On the east side of the Park, near Gloucester Gate, is *St. Katherine's Hospital* for needy gentlemen and gentlewomen, removed from the neighbourhood of the Tower, when St. Katherine's Docks were erected. There it was founded by Matilda of Boulogne, the half-Saxon princess who, being niece of Matilda the Good, stole the hearts of the English people from the Norman Matilda for her husband, King Stephen. Its inmates were perpetually to pray for the souls of her two dead eldest children, Baldwin and Maud. Eleanor, wife of Edward I., and Philippa, wife of Edward III., did much to enrich the hospital. The patronage has always rested with the Queens of England, and the presentations are usually given to those who have been connected with the Court. There are four brethren and four sisters, who are supplied here with incomes, houses, and small gardens of their own. The modern chapel contains some of the fittings of the old one (in which Katherine the Fair, widow of Henry V., lay in state before her burial at Westminster), the stalls, and a pulpit of wood given by Sir Julius Cæsar, who was Master of the Hospital, and inscribed "Ezra the Scribe stood upon a pulpit of wood, which he had made for the preachin. Neh. viii. 7."

Over the altar is a copy from the Nativity of Rubens. A noble canopied tomb on the left bears the effigies of John Holland, Duke of Exeter, Lord High Admiral in the reign of Henry VI., with his first wife, Anne, daughter of Edmond,

Earl Stafford, and his sister Constance, Lady Grey de Ruthyn.* It was the son of this duke who married the sister of Edward IV.

On the north-west of the Park are the *Zoological Gardens*, founded in 1826 (admission 1*s.*: on Mondays and holidays 6*d.*)

Beyond the Park, on the north, rises the turfy eminence called *Primrose Hill* (206 feet high), at the foot of which the Tye Bourne formerly rose, and where the body of Sir Edmund Berry Godfrey, murdered near Somerset House, was found in a ditch, Oct 17, 1678. When the wind and smoke allow, there is a fine view of London from the summit of the hill, where there are seats and gravel walks.

Chalk Farm, on Primrose Hill, commemorated by a tavern, was the popular place for duels in the first part of the present century. Here (1803) the duel was fought between Colonel Montgomery and Captain Macnamara, in which the former was killed; here (1806) Tom Moore and Francis Jeffrey were interrupted in that duel of which Lord Byron made fun in his "English Bards and Scotch Reviewers;" and here another lamentable literary duel, which grew out of articles in *Blackwood* resulted in the death of the Editor of the *London Magazine*. The last fatal duel at Chalk Farm was that between Lieutenant Monro and Colonel Fawcett, July 1, 1843.

On the west of the Park is *St. John's Wood*, a vast colony of second-rate villas. The district belonged to the Prior of St. John's, Clerkenwell, who had his country manor at Tollentun (Tollington Road), Highbury. The rural state

* The Duke's second wife, Anne, daughter of John Montacute, Earl of Salisbury, was buried in the same tomb, but without an effigy.

of the neighbourhood is commemorated in *Lisson* (formerly Listen) *Grove*, whose public-house is the "Nightingale." At St. John's Wood is *Lord's Cricket Ground* (admission *6d.*, or, when a first-class match is played, *1s.*). The great gathering here is for the Eton and Harrow match in July.

Before leaving the Regent's Park we may notice that at St. Dunstan's Villa are preserved the giants noticed by Cowper, which struck the hours on the old clock of St. Dunstan's in Fleet Street (see Ch. III.), and which were purchased by the fourth Marquis of Hertford on the demolition of the church.

The land now called the Regent's Park was once Marylebone Park, a royal hunting ground from the time of Elizabeth to the Protectorate, when Cromwell sold the deer and cut down the timber. A little to the south of the present Park the Marylebone Road now leads towards the hideous and populous district of *Paddington*. It passes the *Church of St. Mary*, which about 1400 gave the name Mary at the Bourne to a village previously called Tyborne, from the brook which flowed through it towards Brook Street, &c. The interior of the old church is shown in the marriage picture of Hogarth's "Rake's Progress." It was rebuilt in 1741. The burials here include Gibbs the architect, Rysbrach the sculptor, and Allan Ramsay the portrait painter.

Behind the manor-house of Marylebone, which stood on the site of Devonshire Mews, Devonshire Street, was the bowling-green which was the "Prince's" of the last century. Here John Sheffield, Duke of Buckingham, loved to besport himself, and led Lady Mary Wortley Montagu to write—

"Some Dukes at Marylebone bowl time away."

It was in Marylebone Gardens that Mrs. Fountain, the famous beauty of the day, was saluted by Dick Turpin, who said, "Don't be alarmed; you may now boast that you have been kissed by Turpin."

Two miles and a half beyond Paddington, on the Harrow Road, is *Kensal Green Cemetery*, whither most of the funerals, which are so unnecessarily dismal a London sight, are wending their way. Here, in the labyrinths of monuments, we notice those of the Duke of Sussex, 1843; Princess Sophia, 1848; Rev. Sydney Smith, 1841; Allan Cunningham, 1842; Sir Augustus Callcott the artist, 1844; John Liston the actor, 1846; and Sir Charles Eastlake, 1865. In the Roman Catholic Cemetery beyond is the tomb of Cardinal Wiseman.

On the east the Marylebone Road falls into the Euston Road or New Road, where we may notice the *Church of St. Pancras*, built by Sir John Soane, who is described by Fergusson as "one of the earliest and most successful architects of the revival." In this case, however, his work is an utter failure, though it cost £76,679. The slight portico is quite crushed by a ludicrous tower which presents two copies of the Temple of the Winds at Athens, the smaller on the top of the larger. The interior is taken from the Erechtheion. The side porticos are adorned with Canephoræ from the Pandroseion.

On the north of the road leading from King's Cross to Kentish Town is the old *Church of St. Pancras in the Fields*,* built c. 1180. The *Speculum Britanniæ* of 1593 says, "Pancras Church standeth all alone, utterly forsaken, old and

* It is best reached by turning to the left immediately before entering the Midland Railway Station.

wetherbeten, which for the antiquitie thereof, is thought not to yield to Paul's in London. About this church have bin manie buildings, now decaied, leaving poore Pancras without companie or comfort." It is understood that this church was the last whose bell tolled in England for mass, and in which any rites of the Roman Catholic religion were celebrated before the Reformation.* The church, which was like the humble church of a country village, is now hemmed in by railways, and was for the most part rebuilt in 1848, though it has still a look of antiquity. Its churchyard was deeply interesting, but its interest and its picturesqueness have been alike annihilated in 1876-77, many of its graves being covered up by hideous asphalt walks, and as many as five thousand gravestones being torn from their graves and either made away with altogether, or set up in meaningless rows against the railway wall, their places being occupied by silly rockwork. Other monuments, some very handsome, have been robbed of all but the flat stones which covered them, which have been laid upon the earth. The ground itself has been levelled where it was possible, instead of having advantage taken of its undulations; and the new walks, instead of being made to wind *amongst* the tombs, are arranged in stupid symmetrical lines, everything in the way being sacrificed and cut away for them. In fact, the whole place is desecrated and ruined.

Entering the church, we may notice on the north wall, under the gallery, an unknown monument of Purbeck marble, with recesses for brasses. In the north gallery is a monument to Thomas Doughty, 1691, first owner of the Doughty estate, of which the name became so familiar in

* Timbs, "Curiosities of London."

the Tichborne trial. On the south wall is a tablet to Samuel Cooper, the miniature-painter, the "Apelles of England" 1672. Near the chancel door is a monument to William Platt and his wife, 1637, removed from Highgate.

The neighbourhood of St. Pancras was peopled at the end of the last century by noble fugitives from the great French Revolution, and for the most part they are buried in this churchyard, which is crowded with remarkable memorials of the dead. On the right of the church door is the gravestone of William Woollett, the famous engraver (1785), which bore the lines—

> "Here Woollett rests, expecting to be sav'd;
> He gravèd well, but is not well engraved:"

an inscription which is supposed to have led to the after erection of a tablet in the cloisters of Westminster Abbey. On the north of the churchyard is the tomb of William Godwin (1836), described on his tombstone as "Author of Political Justice," known chiefly by his novel of "Caleb Williams," "the cream of his mind, while the rest (of his works) are the skimmed milk."* With him rest his two wives, of whom the first was the notorious Mary Wolstonecraft, author of the "Vindication of the Rights of Women,"† whose daughter Mary promised to become the wife of the poet Shelley by her mother's grave. Close by once lay the remains of Pasquale Paoli, the Corsican patriot, with a eulogistic Latin epitaph upon his gravestone.

Amongst the other graves of interest we may notice those of the exiled Archbishop Dillon of Narbonne; of Grabe

* Allan Cunningham, "Biog. and Crit. Hist."

† Their remains are said to have been removed to Bournemouth.

(1711), trained a Lutheran, but who took orders in the Church of England, and espoused the cause of the nonjurors; of Jeremy Collier (1726), the famous nonjuring bishop, who is simply described in the register as "Jeremiah Collier, clerk;" of Francis Danby the musician, famed "by playful catch, by serious glee;" of Abraham Woodhead, the Roman Catholic controversialist (1678), who did not allow his name to be affixed to any of his books—"quos permultos et utilissimos et piissimos doctissimosque edidit," erected by Cuthbert Constable of Yorkshire, who shared his faith. Near Woodhead, to whom he was united in friendship "per bonam famam et infamiam," lies Obadiah Walker (1699), the ejected Master of University College at Oxford, a native of Yorkshire, and also a convert to Roman Catholicism in the reign of Charles II.: his initials appear in an anagram. Dr. Bonaventura Giffard, Bishop of Madura *in partibus infidelium*, the second Vicar Apostolic of the district of London after England had been partitioned into four ecclesiastical districts by Innocent XI., was buried here in 1733. The tomb of Arthur O'Leary (1802), the Irish Franciscan monk who wrote against Wesley, who "prayed, wept, and felt for all," was erected by Lord Moira. The epitaph of Charles Butler (1832), the learned Roman Catholic lawyer, who was the antagonist of Southey, is a mere dry chronicle of his age and death.* This is the burial-ground where Norden said that a corpse lay "as secure against the day of resurrection as in stately St. Paul's," yet Parliament has lately allowed the engineers of the Midland Railway to make a cutting through it, and to build a viaduct over it.

* For further details see "Epitaphs of the Ancient Church and Burial Grounds of St. Pancras," by Frederick Teague Carsick.

In a further cemetery adjoining, which belongs to St. Giles's in the Fields, is the tomb erected by Sir John Soane, the architect and founder of the Soane Museum, to his wife, whose loss "left him nothing but the dregs of lingering time." He was himself laid beside her in 1837. The tomb is a kind of temple, with an odd railing decorated with Cupids mourning over their extinguished torches. Near the centre of the burial-ground are the massy tombs of John Flaxman (1826), his wife, and his sister Mary Anne. The great sculptor's epitaph truly tells that "his life was a constant preparation for a blessed immortality."

"Flaxman was one of the few—the very few—who confer real and permanent glory on the country to which they belong. . . . Not even in Raffaelle have the gentler feelings and sorrows of human nature been traced with more touching pathos than in the various designs and models of this estimable man."—*Sir Thomas Lawrence.*

"The greatest of modern sculptors was our illustrious countryman, John Flaxman. Though Canova was his superior in the manual part, high finishing, yet in the higher qualities, poetical feeling and invention, Flaxman was as superior to Canova as Shakspeare to the dramatists of his day."—*Sir R. Westmacott.*

Canova nobly coincided with this opinion when he said—

"You come to Rome to admire my works, while you possess, in your own country, in Flaxman, an artist whose designs excel in classical grace all that I am acquainted with in modern art.'

CHAPTER IV.

BY OXFORD STREET TO THE CITY.

RETURNING to Oxford Circus, let us now turn to the east down Oxford Street. The second street on the left leads into *Oxford Market*, built for Edward, Earl of Oxford, in 1731. A little behind it, in Margaret Street, is the *Church of All Saints*, a brick building with a tall spire, built 1850—59, in the Gothic style of 1300, from designs of *W. Butterfield*. The interior is the richest in London, with every adornment of stained windows, encaustic pavements, and sculptured capitals, the latter being real works of art. Very pleasing contrasts of colour are obtained in this church by the use of simple materials,—brick, chalk, alabaster, granite, and marble—and the effect is most delicate and harmonious. In the chancel, the place usually occupied by the east window is filled with fresco paintings by *W. R. Dyce, R.A.*

On the upper floor of a carpenter's shop in 36, *Castle Street*, Oxford Market, was the poverty-stricken home and studio of James Barry the artist.

"Between the great room of the Society of Arts and that carpenter's shop, night after night, and morning after morning, for years, plodded James Barry. In the golden glow of the summer sunsets, and in the

thick darkness of winter nights, when the glow-worm oil-lamps, faintly glimmering here and there, scarcely served to show his way. Through hail and rain, heat and cold, mud and snow, the little shabby, pock-marked man went wearily homewards from his daily work. Now brooding over colossal figures of heathen divinities, over grace, light, and shade; now surlily growling curses upon the contemptible meanness which deprived him of both models and materials. At one time angry and peevishly fierce, having been insulted by the acting secretary of the society; at another hungry and perplexed, calculating the sum he dared venture to expend upon a supper.

"Picture him to yourself in an old dirty baize coat, which was once green, and is now incrusted with paint and dirt, with a scarecrow wig, from beneath which creeps a fringe of his own grey hair. . . . Protected by his appearance of extreme poverty from the footpads abounding in every thoroughfare, his dreary walk at last ends at the desolate house in Castle Street. The door being opened with some difficulty, for the lock is not in order, he gropes his way along the dark passage into his painting-room. The lamp outside, penetrating the thick dirt on the windows, enables him to find the tinder-box, flint, steel, and matches. Patiently he proceeds to strike a shower of sparks over the tinder until it ignites, when, carefully puffing to keep it burning, he applies the pointed or brimstone end of the flat match to it, and presently contrives to light his old tin lamp. Then we see the painting-room, dimly but with sufficient clearness to note the two old chairs, the deal table, the tapestry-like cobwebs, a huge painting on the clumsy easel, old straining frames, dirt-concealed sketches in chalk and oil, a copper-plate printing-press, and, on the walls, the six sketches for his great paintings in the Adelphi."—*The Builder*, Sept. 25, 1875.

In Wells Street, which opens out of Oxford Street a little lower down, is the *Church of St. Andrew*, a perpendicular building, erected 1845—7 by *Daukes and Hamilton*. *Rathbone Place*, called Rawbone Place in Sutton Nicholl's view of 1720, is the great centre for artists' materials.

On the right of Oxford Street we pass *Wardour Street* (which, with Arundel Street, commemorates Henry, third Lord Arundel of Wardour, who died in 1726), celebrated for its curiosity-shops, amid which John Bacon, the sculptor, had his first studio. Flaxman lived at No. 27 from 1781 to

1787, and, being chosen a parish officer, "used to collect the watch-rate, with an ink-bottle at his button-hole."* The name of *Dean Street* and that of *Compton Street*, which crosses it, commemorate Bishop Compton, then Dean of the Chapel Royal. The father of Nollekens the sculptor lived in Dean Street. No. 43 belonged to Francis Hayman, the artist, known by his Illustrations of "Don Quixote." No. 74 was the house of Sir James Thornhill: it has a noble frescoed staircase, on the walls of which Jane Thornhill, who eloped with Hogarth in 1729, is said to be represented. At No. 83 died George Harlow the portrait-painter in 1819. Compton Street leads into *Greek Street*, where a rich ironmonger lived in the last century, whose handsome son, "Young Buttall," was the "Blue Boy" of Gainsborough.

The district of *Soho*, to the south of Oxford Street, is chiefly due to the enterprise of a builder whose name is commemorated in Frith Street. It came into fashion in the time of the Stuarts, and failed under the earlier Georges. Charles Street leads from Oxford Street into *Soho Square*, sometimes called King's Square in old times, not from Charles II., in whose reign it was built, but from Gregory King, its surveyor and architect. The Duke of Monmouth,† the King's son by Lucy Walters, lived in Monmouth House, which was built by Wren, on the south side of the square, and hence he came to appoint So Hoe, a name which had belonged to the district around his home as early as 1632, for his watchword on the battle-field of Sedgemoor. After the Duke of Monmouth's execution the

* J. T. Smith, "Life of Nollekens."
† Commemorated in Monmouth Street.

house was bought by Lord Bateman (commemorated in Bateman's Buildings), of whom Horace Walpole narrates that George I. made him an Irish peer to prevent having to make him a knight of the Bath, "for," he said, "I can make him a lord, but I cannot make him a gentleman." Monmouth House was pulled down in 1773.

On the east of the square, at the corner of Sutton Street, was Carlisle House, the town house of the Earls of Carlisle, built in the time of James II. It became celebrated at the end of the last century for the masked balls and concerts of the extraordinary Mrs. Teresa Cornelys, at which, though they were far from immaculate, the fashionable world of the time loved to congregate.* They were supplanted by Almack's, and the greater part of the house was pulled down in 1804. The Music Room is now the Roman Catholic Church of St. Patrick, Soho, which Nollekens the sculptor attended "on fine Sunday mornings." It is entered from Sutton Street, and contains a fine Crucifixion by Vandyke.

Sutton Street takes its name from Sutton Court, Chiswick, the country house of the Falconbergs, who resided in Falconberg House close by (commemorated in Falconberg Mews). Here lived Mary Cromwell, Lady Falconberg, the Protector's daughter, who died March 14, 1712, leaving the house and all else that she could away from her husband's family. In the same house the shipwrecked remains of Sir Cloudesley Shovel lay in state before they were buried in Westminster Abbey. As the "White House," its parties were afterwards of equal reputation, but

* Mrs. Cornelys, afterwards reduced to sell asses' milk in Knightsbridge, died in the Fleet Prison in 1797.

more disreputable than those of Mrs. Cornelys. The house still exists (Nos. 20 and 21) as the offices of Messrs. Crosse and Blackwell, and is the best specimen of domestic architecture remaining in Soho. One of the rooms has a grand chimney-piece and beautiful ceiling. The house next door, inhabited in turn by a Duke of Argyle, an Earl of Bedford, and Speaker Onslow, has ceilings by *Angelica Kauffmann* and *Biagio Rebecca.* In the House of Charity at the corner of Greek Street are remains of the fine old mansion once occupied by Alderman Beckford. No. 32, now the Dental Hospital, was the house of Sir Joseph Banks, the great naturalist, who lived there with his eccentric sister, celebrated for her three riding-habits—"Hightum, Tightum, and Scrub."

In the middle of the square stood till lately a much-injured statue, concerning which opinions differed as to whether it represented Charles II. or the Duke of Monmouth. Surrounded by figures emblematical of the Thames, Trent, Humber, and Severn, it formed the centre of a handsome fountain: now it is removed to a garden at Harrow Weald. Nollekens narrates that he "often stood for hours together to see the water run out of the jugs of the old river gods, but the water never would run out of their jugs, but when the windmill was going round at the top of Rathbone Place." Evelyn tells us that he went in 1690, with his family, "to winter in Soho, in the great square," and it will be remembered that Sir Roger de Coverley is represented as residing in Soho Square "when he is in town." It continued to be one of the most fashionable parts of London till far into the last century. Nollekens the sculptor (born 1737) records that when he was a little

boy, and living in Dean Street, "there were no fewer than four ambassadors in Soho Square, and at that time it was the most fashionable place for the nobility."

The whole district of Soho, especially the southern portion of it, has now a French aspect, from the number of French refugees who have settled there at different times, especially the Huguenots after the Revocation of the Edict of Nantes, in 1685, the émigrés of the Reign of Terror in 1789, and the Communists of 1871. Maitland, writing in the beginning of the last century, says, "Many parts of this parish so abound with French, that it is an easy matter for a stranger to imagine himself in France." Many are the continental conspiracies which have been hatched in Soho. An old pillared building, which stood on the site of the chapel in Moor Street, was called the "French Change." There are French schools, French names over many of the shops, French restaurants with *dîners à la carte*, and the organ-grinders of Soho find that the Marseillaise is the most lucrative tune to play. Lately the London City Mission has established a *Salon des Étrangers* in Greek Street, where counsel is given to the friendless and distressed.

Returning to Oxford Street, *Crown Street*, on the right (so called from the sign of the "Rose and Crown" at the corner of Rose Street and Crown Street), was formerly "Hog Lane," the scene of Hogarth's "Noon." The *Church of St. Mary the Virgin* has usurped the site of a historic building which was the first Greek Church in London, having been consecrated in 1677, "the most serene Charles II. being king," as was told in an inscription over the door. It was under the jurisdiction of the Greek

Archbishop of Samos, and was dedicated to the Virgin because of her famous grotto in that island. In 1818 the church was sold by the Greeks, and it was used by French Protestant refugees till 1822. Some almshouses near this were founded by Nell Gwynne.

High Street now leads into the poverty-stricken district of St. Giles. It is noteworthy that places dedicated to this saint, "abbot and martyr," were almost always outside some great town. This was because St. Giles (St. Egidius) was the patron saint of lepers, and where a place was called by his name a lazar-house always existed. From the reign of Edward III. to that of Henry VIII. "the pleasant village of St. Giles" consisted of only a few cottages grouped around an old stone cross, with some shops whose owners' names are preserved in the hospital grants as Gervase le Lyngedrap (linendraper), and Reginald le Tailleur, &c. A hospital for lepers was built here by Matilda, wife of Henry I., about 1118, being attached to a larger house of the kind at Burton Lazars in Leicestershire. It was in front of this hospital that the Lollard conspirators met under Sir John Oldcastle in 1413, and on the same spot he was roasted in chains over a slow fire.

"1416. Thys yere the xiij day of December Sir John Oldecastell Knyghte was drawne from the tower of London unto sent Gylles in the felde and there was hongyd and brent."—*Chronicle of the Grey Friars of London.*

The Hospital was dissolved at the Reformation, and the property granted to John Dudley, Viscount Lisle (whence Dudley Street), but it was not till the beginning of the seventeenth century that the "verie pleasant village" of St. Giles began to be built over or connected with London.

The vine garden of the Hospital is now known as Vinegar Yard!

The Hospital and its country surroundings are commemorated in the name of the *Church of "St. Giles in the Fields,"* built by *Henry Flitcroft*, 1730—34, with a very handsome spire, on the site of a brick church constructed by Laud in 1623. Close to the north door, removed from the chancel and preserved from the old church on account of her mother's benefactions to the parish, is the tomb, with a recumbent figure, of Lady Alice Kniveton. She was daughter of Alice Leigh, who married and was repudiated by Sir Robert Dudley (son of Elizabeth's Earl of Leicester), and was created Duchess of Dudley by Charles I., a title which was confirmed by Charles II. The words of her daughter's epitaph do not flatter her when they say that "she lived and died worthy of that honour;" she resided close by in that house of Lord Lisle which supplanted the old hospital, and is buried at Stoneleigh. "Under ye pewes in ye south aisle of Saint Giles' church," says Aubrey, was buried, in 1678, Andrew Marvel the poet, whose works have been compared by his admirers to those of Milton.

A lich-gate of 1658, bearing a curious carving in oak representing the Resurrection, forms the western approach to the churchyard, which contains many interesting monuments. Against the south wall of the church is a tomb like a Roman altar, erected at the expense of Inigo Jones to "George Chapman, Poeta," the translator of the "Iliad" and of Hesiod's "Works and Days." Pope speaks of "the daring, fiery spirit that animates his translation, which is something like what one might imagine Homer himself to have written before he arrived at years of discretion."

Warton says that his eighteen plays, "though now forgotten, must have contributed in no considerable degree to enrich and advance the English stage." Ben Jonson writes—

"Whose work could this be, Chapman, to refine
Old Hesiod's lore, and give it thus, but thine
Who hadst before wrought in rich Homer's mine?

What treasure hast thou brought us, and what store
Still, still thou dost arrive with at our shore,
To make thy honour and our wealth the more?

If all the vulgar tongues that speak this day
Were asked of thy discoveries, they must say,
To the Greek coast thine only knew the way.

Such passage hast thou found, such returns made,
As now of all men it is called the trade;
And who make thither else, rob or invade."

Near the east end of the church is the conspicuous tomb of Richard Penderell—"Trusty Richard" (1666), "the preserver of the life of King Charles II." after his escape from Worcester fight. It bears the lines—

"Hold, passenger, here's shrouded in his hearse,
Unparallel'd Pendrill through the universe;
Like whom the Eastern star from heaven gave light
To three lost kings, so he in such dark night
To Britain's Monarch, toss'd by adverse war,
On earth appear'd, a second Eastern star;
A pole, a stem in her rebellious main,
A pilot to her royal sovereign.
Now to triumph in heaven's eternal sphere
He's hence advanced for his just steerage here;
Whilst Albion's chronicles with matchless fame
Embalm the story of great Pendrill's name."

On the edge of the churchyard towards Broad Street, under a stone marked by a coronet, the remains of James Ratcliffe, Earl of Derwentwater, rested before they were

removed to Dilston, whence, in 1874, they were taken to Thorndon. Other eminent persons buried in this churchyard are Lord Herbert of Cherbury, 1648; Shirley the dramatist, 1666; Michael Mohun the actor, 1684; the Countess of Shrewsbury, who is described by Walpole as holding the horse of her lover, George Villiers, Duke of Buckingham, while he killed her husband in a duel, 1702; Roger le Strange the politician, 1704; and Oliver Plunkett, the Archbishop of Armagh, who was executed at Tyburn for high treason in 1681, and whose body was afterwards removed to Landsprung in Germany.

It was first in front of the hospital, afterwards at an inn close by—"The Bow," in later times "The Angel" (destroyed in 1873)—that, by old custom, prisoners on their way to execution at Tyburn were presented with "the parting-cup"—a bowl of ale (whence "Bowl Alley," on the south of High Street), their last mortal sustenance; and that Jack Sheppard, having supped the wine, smiled, and said, "Give the remainder to Jonathan Wild."

"This custom gave a moral taint to St. Giles's, and made it a retreat for noisome and squalid outcasts. The Puritans made stout efforts to reform its morals; and, as the parish books attest, 'oppressed tipplers' were fined for drinking on the Lord's-day, and vintners for permitting them; fines were levied for swearing oaths, travelling and brewing on a fast day, &c. Again, St. Giles's was a refuge for the persecuted tipplers and ragamuffins of London in those days; and its blackguardism was increased by harsh treatment. It next became the abode of hosts of disaffected foreigners, chiefly Frenchmen, of whom a club was held in Seven Dials. Smollett speaks, in 1740, of two tatterdemalions from the purlieus of St. Giles's, and between them both there was but one shirt and a pair of breeches. Hogarth painted his moralities from St. Giles's: his 'Gin Lane' has for its background St. George's Church, Bloomsbury, date 1751: 'when,' says Hogarth, 'these two prints ("Gin Lane" and "Beer Street") were designed and

engraved, the dreadful consequences of gin-drinking appeared in every house in Gin-lane; every circumstance of its horrid effects is brought into view *in terrorem*—not a house in tolerable condition but the pawnbroker's and the gin-shop—the coffin-makers in the distance.' Again the scene of Hogarth's 'Harlot's Progress' is in Drury Lane; Tom Nero, in his 'Four Stages of Cruelty,' is a St. Giles's charity-boy; and in a night cellar here the 'Idle Apprentice' is taken up for murder."—*Timbs. Curiosities of London.*

From an early date St. Giles's seems to have had a bad reputation. Even the little village had its cage, watch-house, round-house, pest-house, stocks, gallows, and whipping-post. Its pound, only cleared away in 1765, was a landmark—

> "At Newgate steps Jack Chance was found,
> And bred up near St. Giles's pound."*

Under the Tudors the character of St. Giles's was changed from a country village to that of one of the poorest parishes in London. "A cellar in St. Giles's" has long been an epithet to denote the lowest grade of poverty. In 1665, during the Great Plague, 3,216 persons died in St. Giles's alone. But the dense mass of houses called the "Rookery," which was once the worst part of the parish, has been cleared away in the formation of New Oxford Street, and the condition of the whole neighbourhood is improving, though it still continues one of the poorest in London. Much harm has been done by the ill-judged benevolence of writers of little religious books, and the exaggerated pictures they have drawn of the poverty of this district, resulting in unnecessarily large subscriptions, which destroy the habit of self-dependence amongst the inhabitants. There is seldom absolute destitution except amongst those who, having

* See *The Builder*, Oct. 4, 1873.

fallen from better days, have never been able to acquire the habit of work. Old-clothes-men, bird-fanciers, bird-cage makers, and ballad-mongers drive the most flourishing trades. Apropos of the latter, Walford's "Old and New London" gives an amusing account of the origin of the expression "Catchpenny," in the displeasure of the people at being taken in by the ingenuity of James Catnach, a popular ballad printer in Monmouth Court, who, after the murder of Weare by Thurtell, obtained a great sale for a broadside, which he headed, "WE ARE ALIVE AGAIN," which the public read as WEARE. Of the ballads which told the story of Rush and the Mannings, no less than 2,500,000 copies were sold.

A number of wretched streets run southwards from High Street and Broad Street. Dickens* calls *Dudley Street*, formerly Monmouth Street, "the burial-place of the fashions," from its old-clothes shops. St. Andrew's Street leads (at the junction of St. Martin's Lane and Long Acre) to the famous *Seven Dials*, so called because, at the conjunction of seven streets, there formerly stood here a pillar bearing a dial with seven faces. Evelyn says—

"I went to see the building near St. Giles's, where seven streets made a star, from a Doric pillar placed in the centre of a circular area, said to be built by Mr. Neale, introducer of the late lotteries, in imitation of those at Venice."—*Diary*.

"Where famed St. Giles's ancient limits spread,
An in-rail'd column nears its lofty head;
Here to seven streets seven dials count their day,
And from each other catch the circling ray."
Gay. Trivia, bk. ii.

The pillar was removed in 1773, and, long afterwards,

* Sketches by Boz.

being surmounted with a ducal coronet, was set up on Weybridge Green in memory of the Duchess of York, who died at Oatlands in 1820.

Returning to Broad Street, one of the next openings on the right is *Endell Street*. Some way down it (on the right, under No. 3) was a curious bath, surrounded by Dutch tiles and supplied by an abundant mineral spring. It was called Queen Anne's Bath, and small rooms were shown as her toilette and dressing-room, though there was no proof of its having been used by her. About 1868 the springs overflowed so much, that it was found necessary to cut them off, and the bath has now been filled up. Only its marble paving slabs remain.

Then Drury Lane opens on the right. The first turning on the left of it is *Coal Yard*, where Nell Gwynne was born. At the end of this street stood the Round House, where Jack Sheppard was imprisoned at night, and found to have escaped in the morning. The next turn out of Drury Lane, Charles Street, was formerly Lewknor's Lane (from Sir Lewis Lewknor, the proprietor). Its morality is alluded to by Butler—

> "The nymphs of chaste Diana's train,
> The same with those of Lewknor's lane."

It was close to this that the Great Plague of 1665 began.

Opposite to the entrance of High Street, *Tottenham Court Road* forms a main artery, running north-west towards Hampstead. It derives its name from the manor of Tottenham Court, which belonged to the Chapter of St. Paul's, whose pleasant fields were a favourite summer-evening resort of ancient Londoners.

"And Hogsdone, Islington, and Tothnam Court,
For cakes and creame, had then no small resort."
George Wither, 1628.

Tottenham Court Manor House was afterwards the "Adam and Eve" public-house, surrounded by gardens, in front of which Hogarth has laid the scene of his "March to Finchley." The gardens existed till the end of the last century.

"When the sweet-breathing spring unfolds the buds,
Love flies the dusty town for shady woods.
Then Tottenham-fields with roving beauty swarm,
And Hampstead balls the city virgins warm."
Gay to Pulteney.

Tottenham Court Road is famous for its furniture shops. On the right is Meux's Brewery. On the left is *Whitefield's Tabernacle*,* built by George Whitefield in 1756, when it became known as "Whitefield's Soul Trap;" an octangular front, which was a later addition due to the liberality of Queen Caroline, being called the "Oven." Whitefield's pulpit is preserved, and is that in which he preached his last sermon (Sept. 2, 1769) before leaving for America, where he died at Boston in 1770. Wesley used it, in accordance with Whitefield's dying desire, when he preached his funeral sermon. Here, also, Dr. Henry Peckwell preached his own funeral sermon on Heb. xiii. 7, 8, after he knew that mortification had set in from the prick of a needle, of which he died a few days after. Whitefield is commemorated here on the monument of his wife. His portrait is in the vestry, with those of all his successors in the ministry of this chapel.

* The name of Tabernacle was first applied to the churches of boards hastily raised after the Great Fire.

"Neither energy, nor eloquence, nor histrionic talents, nor any artifices of style, nor the most genuine sincerity and self-devotedness, nor all these united, would have enabled Whitefield to mould the religious character of millions in his own and future generations. The secret lies deeper, though not very deep. It consisted in the nature of the theology he taught—in its perfect simplicity and universal application. His thirty or forty thousand sermons were but so many variations on two key-notes. Man is guilty and must obtain forgiveness; he is immortal, and must ripen here for endless weal or woe hereafter. Expanded into innumerable forms, these two cardinal principles were ever in his heart and on his tongue."—*Sir James Stephen. The Evangelical Succession.*

A tablet under the north gallery, to John Bacon, R.A., the sculptor of numerous monuments in St. Paul's and elsewhere in London, has, from his own hand, the epitaph—"What I was as an artist seemed to me of some importance while I lived; but what I really was as a Believer in Christ Jesus is the only thing of importance to me now."

"The site of Whitefield's new chapel was surrounded by fields and gardens. On the north side of it there were but two houses. The next after them, half a mile further, was the 'Adam and Eve' public-house; and thence, to Hampstead, there were only the inns of 'Mother Red Cap' and 'Black Cap.' The chapel, when first erected, was seventy feet square within the walls. Two years after it was opened, twelve almshouses and a minister's house were added. About a year after that, the chapel was found to be too small, and it was enlarged to its present dimensions of a hundred and twenty-seven feet long and seventy feet broad, with a dome of a hundred and fourteen feet in height. Beneath it were vaults for the burial of the dead; and in which Whitefield intended that himself and his friends, John and Charles Wesley, should be interred. 'I have prepared a vault in this chapel,' Whitefield used to say to his somewhat bigoted congregation, 'where I intend to be buried, and Messrs. John and Charles Wesley shall also be buried there. We will all lie together. You will not let them enter your chapel while they are alive. They can do you no harm when they are dead.' The lease of the ground was granted to Whitefield by General George Fitzroy, and, on its expiration in 1828, the freehold was purchased for £19,000. The foundation-stone of the chapel was laid in the beginning of June, 1756. It was opened for

divine worship on November 7, 1756, when Whitefield selected, as his text, the words, 'Other foundation can no man lay than that is laid, which is Jesus Christ' (1 Cor. iii. 11).

Tottenham Court Chapel has a history well worthy of being written. From this venerable sanctuary sprang separate congregations in Shepherd's Market, Kentish Town, Paddington, Tonbridge Chapel, Robert Street, Crown Street, and Craven Chapel. Much might also be said of the distinguished preachers who, in olden days, occupied its pulpit: Dr. Peckwell; De Courcy; Berridge; Walter Shirley; Piercy, Chaplain to General Washington; Rowland Hill; Torial Joss; West; Kinsman; Beck; Medley; Edward Parsons; Matthew Wilks; Joel Knight; John Hyatt, and many others. Whitefield's Tabernacle in Moorfields has been demolished, and a Gothic church erected on its site. Whitefield's Tottenham Court Chapel is now his only erection in the great metropolis; and long may it stand as a grand old monument, in memory of the man who founded it! Thousands have been converted within its walls, and never was it more greatly needed than at the present day." —*Tyerman's Life of the Rev. G. Whitefield.* 1877.

Tottenham Court Road leads into the Hampstead Road, on which the name of *Bellsize Park* records the site of the quaint old mansion called Bellsize House, which was popular as a tea-garden and place of fashionable resort in the early part of the last century, though, as late as 1720, its advertisements set forth, "For the security of the guests there are twelve stout fellows, completely armed, to patrol between London and Bellsize, to prevent the insults of highwaymen and footpads that may infest the roads."

Beyond this, the district to the north of Oxford Street is called *Bloomsbury*, the name being a corruption of Blemundsbury, the manor of the De Blemontes, Blemunds, or Blemmots, in the reigns of Henry III. and Edward I.*

* The manors of St. Giles and Bloomsbury were divided by Blemund's Dyke, afterwards Bloomsbury Great Ditch. The manor-house of the Blemunds stood on the site of Bedford Place, and is described in the St. Giles's Hospital grant as "the capital messuage of William Blemund."

When the changeable tide of fashion in the last century flowed north from the neighbourhood of St. Clement Danes and Whitehall, it settled with a deceptive grasp, which seemed likely to be permanent, on the estate of the Duke of Bedford. Everything here commemorates the glories of that great ducal family. Bloomsbury Street and Square, Chenies Street, Francis Street, Tavistock Square, Russell Square, Bedford Square, and many places less important, have their names and titles. Howland Street and Streatham Street record the marriage of the second duke with the daughter of John Howland of Streatham in 1696. Gower Street and Keppel Street, built 1778—86, commemorate his son, who was made Lord-Lieutenant of Ireland in 1756; and two other marriages of the family have left their mark in Torrington Square and Gordon Square.

On the left of Oxford Street, Bloomsbury Street now leads into *Bedford Square*, decorated with a statue of Francis, Duke of Bedford, by *Westmacott*. No. 6 was the residence of Lord Eldon from 1809 to 1815, and it was here that the Prince Regent, by his insistance at the Chancellor's sick-bed, wrung from him the appointment to the vacant post of Master in Chancery for his friend Jekyll the wit.

In Gower Street, which leads north from Bedford Square, is *University College*, built by Wilkins, 1827-28. Under the central cupola is the *Flaxman Hall*, containing models of the principal works of John Flaxman, presented by his sister-in-law, Miss Denman.

On the east of Bedford Square rose the magnificent Montague House. Writing of the year 1685, Macaulay says—

"A little way from Holborn, and on the verge of pastures and cornfields, rose two celebrated palaces, each with an ample garden. One of them, then called Southampton House, and subsequently Bedford House, was removed early in the present century to make room for a new city which now covers, with its squares, streets, and churches, a vast area renowned in the seventeenth century for peaches and snipes. The other, known as Montague House, celebrated for its furniture and frescoes, was, a few months after the death of King Charles II., burned to the ground, and was speedily succeeded by a more magnificent Montague House, which, having long been the repository of such various and precious treasures of art, science, and learning as were scarce ever before assembled under a single roof, has since given place to an edifice more magnificent still."—*Hist. of England.*

Museum Street leads from Oxford Street to *the British Museum*, which was built on the site of Montague House, 1823—1847, from designs of Sir Robert Smirke, continued under his brother Sydney. Otherwise handsome, it is dwarfed and spoilt by having no suitable base. Its collections originated in the purchase of those of Sir Hans Sloane in 1753. The most important gifts have been those of the Royal Library by George II., and of George III.'s library by George IV.; the most important purchases those of Sir William Hamilton's collections, the Townley, Phigalian, and Elgin Marbles, Dr. Burney's MSS., and the Lansdowne and Arundel MSS.

The British Museum is *open* to the Public (Free admission)

	From 10 to 4.	From 10 to 5.	From 10 to 6.
Mondays. Wednesdays. Fridays.	January, February, November, December,	March, April, September, October,	May, June, July, August.

Saturdays, from 12 till the hour of closing throughout the year, except as stated below.

Evenings of Monday and Saturday till 8 o'clock, from May 8 to the middle of August.

Closed—January 1 to 7, May 1 to 7, September 1 to 7 inclusive; and on Sundays, Christmas Day, Ash Wednesday, and Good Friday.

In the *Hall* are three statues—

Hon. Mrs. Seymour Damer, the sculptress, by herself.
Shakspeare by *Roubiliac.*
Sir Joseph Banks by *Chantrey.*

Turning to the left, we enter the *Roman Gallery*, lined on the left by Anglo-Roman antiquities, and on the right by Roman statues and busts. In the centre is—

*43. *A Barbarian*—a noble haughty bust, the deeply overshadowing hair descending close to the eyebrows. Found in the Forum of Trajan, and probably representing the German chieftain Arminius, conquered by Germanicus.

Deserving notice on the right are—

103. Head of *Minerva*—found in the Temple of Apollo at Cyrene.
37. Bust of *Caracalla*—found in Rome at the Quattro Fontane.
30. Bust of Lucius Verus—from the Mattei Collection.
29. Bust of Lucius Ælius, the colleague of M. Aurelius.
27. Bust of Marcus Aurelius—from Cyrene.
26. Curious Bust of Marcus Aurelius as one of the Fratres Arvales—from the Mattei Collection.
24. Bust of Antoninus Pius—from Cyrene.
19. Statue of Hadrian.
*20. Bust of Antinous—found near the Villa Pamfili at Rome.
15. Bust of Trajan—found in the Roman Campagna.
4. Bust of Augustus.
3. Beautiful Head of the young Augustus—from the Castellani Collection.
2. Head of Julius Cæsar.
1. Head supposed to represent Cnæus L.L. Marcellinus, Propræt or of Cyrene—found in the Temple of Apollo at Cyrene.

In the *First Græco-Roman Room* we may notice—

109. Satyr with the Infant Bacchus—from the Farnese Collection.
110. Bacchus—from the Temple of Bacchus at Cyrene.
111. Bust of Juno—found at Rome.
112. Statue of Diana—found at La Storta, much restored.
114. Apollo Citharœdus—from his temple at Cyrene.
115. Bust of Apollo—from the Albani Collection.

116. Statue of Venus preparing for the bath—given by William IV.

* 117. Bust of Homer—in old age and blind. From Baiæ.

118. The Satyr called the "Rondinini Faun"—greatly restored. From the Palazzo Rondinini at Rome.

126. Canephora—found on the Via Appia.

128. Bust of Minerva—from the Villa Casali at Rome. Much restored, and the bronze helmet and breast modern.

The *Second Græco-Roman Room* contains—

(Left) 139. A Male Head from the Villa of Hadrian called Pantanella.

* 136. The Townley Venus—a beautiful statue, found in the Baths of Claudius at Ostia.

* (Right) 135. The Discobolus, or Quoit-thrower—an early copy of the famous bronze statue by Myron, found in the Villa Adriana at Tivoli.

* 138. A noble Head of Apollo—from the Giustiniani Collection.

The *Third Græco-Roman Room* contains, beginning on the right wall—

144. Relief of Hercules seizing the Keryneian Stag.

145. Cupid bending his Bow.

146. A beautiful statuette of Cupid bending a Bow—found 1776 at Castello di Guido (Lorium). It has no restorations.

147. Relief of a Youth holding a Horse—from Hadrian's Villa at Tivoli.

* 149. Beautiful Female Bust resting on the calyx of a flower. This was formerly called "Clytie," and was the most cherished possession of Mr. Townley, who escaped with it in his arms when he was expecting his house to be sacked and burnt during the Gordon riots.

151. A noble Heroic Bust—restored by Flaxman. From the collection of Mr. Rogers.

154. Beautiful Head of a Youth—found near Rome.

155. Statue of Thalia (the Muse of Comedy) crowned with ivy—from Ostia.

157. Relief of a Female carried off by a Centaur—from the Villa Verospi.

158. Noble Head of a Muse—from Frascati.

* 159. A very curious Relief representing the Apotheosis of Homer, found at Bovillæ in the seventeenth century, and probably executed in the time of the Emperor Tiberius.

160. Female Head in a Phrygian Hood—from the Villa Montalto at Rome.

161. Iconic Bust.

163. Mithras sacrificing a Bull—much restored. The worship of Mithras, the Persian Sun-god, was introduced under the Empire. He is represented here, in a Persian cap and tunic, pressing a bull to the ground, and stabbing him with a dagger. A dog and serpent lick the blood which trickles from the wound, and a scorpion fastens on the bull beneath.

165. Actæon devoured by his Hounds on Mount Cithæron—from Civita Lavinia.

166. Female Head—from the Pourtales Collection.

* 171. The Farnese Mercury—purchased 1865.

176. Relief of the Visit of Bacchus to Icarius, whom he instructed in the art of making wine—from the collection of Sixtus V. in the Villa Montalto.

178. Recumbent Satyr.

179. A beautiful Bacchic Relief—from Gabii.

188. Youthful Satyr—from the Palazzo Maccarani at Rome.

184. Youthful Satyr—from Antium.

185. Venus—from Ostia.

186. Remains of a group of two Boys fighting over a game of Astragali (knuckle-bones)—from the Baths of Titus at Rome.

189. Bacchus, and his beloved Ampelus, who is being transformed into a vine, to which his affection was thenceforth transferred—a very beautiful group found at La Storta, on the Via Cassia.

190. Paniskos, or Youthful Pan. The name of the artist, Marcus Cossutius Cerdo, is inscribed.

196. A Nymph of Diana seated on the ground.

199. Head of the Young Hercules—from Genzano.

204. Head of the Young Hercules—from the Barberini Collection.

In this room is placed provisionally a fine Etruscan sarcophagus, with two reclining figures—from Cervetri.

Behind the statue of Mercury a staircase leads to the *Græco-Roman Basement*, where we may notice—

54. Two Greyhounds—from Monte Cagnolo. A beautiful group.

56. Mithraic Group, with an inscription which says, "Alcimus, the slave bailiff of Titus Claudius Livianus, dedicates this to the Sun-god, Mithras, in fulfilment of a vow."

From the Third Græco-Roman Room we enter the *Lycian Saloon*, filled with sculptures and casts of sculptures, brought 1841—44 by Sir Charles Fellows from the ruins of Xanthus, the most important city of Lycia, which was twice destroyed—first in the reign of Cyrus, when it was besieged by Harpagus with a Persian army, and the Xanthians buried themselves and all their possessions beneath the ruins of their city; and, secondly, by the army of Brutus, who took the city by stratagem, when the inhabitants again destroyed themselves, with their wives and children. On the right of the entrance of the room is a model of the principal temple at Xanthus, to which most of the sculptures in this room (No. 34—140) belong, and where they are marked at the appropriate points in the model. Three tombs from Xanthus, or portions of them, are likewise preserved here.

Left. The Harpy Tomb — supposed to have been raised for a Prince of Lycia, who claimed descent from the mythical hero Pandarus. In its relief the Harpies are represented carrying off the daughters of Pandarus.

The House Tomb. On the roof is a chariot with four horses, and beneath it a relief of Bellerophon attacking the Chimæra.

Right. Tomb of the Satrap Piafa, with a roof and reliefs.

A Pillar covered with inscriptions in the ancient Lycian language.

The *Mausoleum Room* contains the remains of the famous Mausoleum of Halicarnassus, on the coast of Asia Minor, one of the "Seven Wonders of the World," erected B.C. 352 by Artemisia, Princess of Caria, who during her short reign destroyed the fleet of Rhodes, and became mistress of the island. She is chiefly celebrated, however, for her violent grief for the loss of her husband (who was also her brother), whose ashes she mixed daily with her drink, of whom she

induced the most eminent Greek rhetoricians to proclaim the praises, and for whose loss she died in two years of a broken heart, having erected to his memory a mausoleum which surpassed in splendour all the monuments of the ancient world. It was an edifice like an Ionic temple, raised on a lofty basement, and surmounted by a pyramid, with a chariot group on the summit. The whole was of Parian marble. Its architects were Satyros and Pythios. Four great sculptors—Scopas, Leochares, Bryaxis, and Timotheos—were employed on its decorations; a fifth, probably Pythios, made the crowning chariot group. From its beauty the name of mausoleum came to be applied to all similar monuments. The Mausoleum of Halicarnassus is mentioned by Vitruvius, Pliny, and Lucian, and is alluded to as a still-existing wonder by Eustathius, who wrote in the twelfth century. After this it ceased to excite attention till, in 1846, thirteen sculptured slabs were sent to England by Lord Stratford de Redcliffe from the Castle of Budrum, which had been built by the Knights of St. John in the ruins of Halicarnassus. In 1855 Mr. C. J. Newton, Keeper of the Greek and Roman antiquities of the British Museum, visited Budrum, and his discovery of the colossal lions inserted in the walls of the castle and other evident remains of the Mausoleum led the Government, in Nov. 1856, to send out the steam corvette *Gorgon*, with workmen, and a firman permitting them to excavate.

The most remarkable of the remains brought over are the Lions, guardians of the tomb, with the expression varied in each; and the colossal statue believed to represent the despotic and unscrupulous satrap Mausolus himself (B.C. 377—353), which was found broken into sixty-five frag-

ments, but is now nearly complete, wanting only the arms and one foot.

"The aspect of the figure accords well with the description which Mausolus is made to give of himself in Lucian's Dialogue. 'I was,' he says, addressing Diogenes, 'a tall, handsome man, and formidable in war.'"—*C. J. Newton.*

A female figure either represents the goddess who acted as charioteer to Mausolus, or Artemisia herself when deified.

"In this statue and that of Mausolus great skill has been shown in the treatment of the drapery. Each fold is traced home to its origin, and wrought to its full depth; a master hand has passed over the whole surface, leaving no sign of that slurred and careless treatment which characterizes the meretricious art of a later period. One foot of this statue has been preserved, and is an exquisite specimen of sculpture, the more precious because we possess so few examples of extremities finished by the hands of the great masters of the earlier Greek schools."—*C. J. Newton.*

In this room is placed, provisionally, a noble Head of Æsculapius from the Isle of Melos.

The *Elgin Room* is almost entirely devoted to the precious marbles removed by Lord Elgin from the Parthenon in 1801, lost by shipwreck, recovered by divers, and purchased by Government, after long controversy, in 1816. It is almost forgotten now with what vituperation the marbles were assailed on their arrival in England—they were "not originals," they were "of the time of Hadrian," they were the "works of journeymen, not deserving the name of artists," they were "too much broken to be of any value." The sum paid to Lord Elgin was less than he had expended upon the marbles, and far less than Napoleon was willing to pay for them. Yet now they are

recognised as the greatest masterpieces of Greek art in this or any other country. A model of the Parthenon (the Temple of Athene) here shows their original position. Around the room are the glorious frieze and metopes of the temple (their subjects are described beneath): we must remember that here they are, as it were, turned inside out. The frieze represents the procession which took place every five years in honour of the goddess. The south side is the least perfect, having been injured by the winds from the sea: it is chiefly occupied by the victims, who made this procession a kind of cattle-show, as each of the Athenian colonies contributed, and, by their anxiety to shine in this, Athens knew the disposition of her colonies. Here also we see the maidens carrying the sacrificial vessels, the flat vessels being used for libations. To meet this procession comes from the north side a long cavalcade of chariots and horsemen, many of the latter most glorious. From the east end of the temple, where the processions united, are representations of the gods, without whose presence no Greek festival was considered complete, and of the delivery of the *peplos*, the embroidered veil of Athene, given every five years.

"The Temple of Minerva in the Acropolis of Athens, erected by Ictinus and Callicrates, was under the direction of Phidias, and to him we probably owe the composition, style, and character of the sculpture, in addition to much assistance in drawing, modelling, choice of the naked, and draperies, as well as occasional execution of parts in the marble.

"The emulators of Phidias were Alcamenes, Critias, Nestocles, and Hegias; twenty years after, Agelades, Callon, Polycletus, Phragmon, Gorgias, Lacon, Myron, Scopas, Pythagoras, and Perelius.

* * * * * *

"It is the peculiar character and praise of Phidias's style that he represented gods better than men. As this sculptor determined the

visible idea of Jupiter, his successors employed a hundred years on the forms of the inferior divinities. This must, therefore, be denominated the sublime era of sculpture.

* * * * * *

"We possess in England the most precious examples of Grecian power in the sculpture of animals. The horses of the frieze in the Elgin Collection appear to live and move, to roll their eyes, to gallop, prance, and curvet; the veins of their faces and legs seem distended with circulation; in them are distinguished the hardness and decision of bony forms, from the elasticity of tendon and the softness of flesh. The beholder is charmed with the deer-like lightness and elegance of their make, and although the relief is not above an inch from the background, and they are so much smaller than nature, we can scarcely suffer reason to persuade us they are not alive."—*Flaxman. Lectures on Sculpture.*

"It is the union of nature with ideal beauty, the probabilities and accidents of bone, flesh, and tendon, from extension, flexion, compression, gravitation, action, or repose, that rank at once the Elgin Marbles above all other works of art in the world. The finest form that man ever imagined, or God ever created, must have been formed on these eternal principles. . . . Every truth of shape, the result of the inherent organization of man as an intellectual being; every variation of that shape, produced by the slightest variation of motion, in consequence of the slightest variation of intention, acting on it; every result of repose on flesh as a soft substance, and on bone as a hard—both being influenced by the common principles of life and gravitation; every harmony of line in composition, from geometrical principle,—all proving the science of the artist; every beauty of conception proving his genius; and every grace of execution proving that practice has given his hand power, can be shown to exist in the Elgin Marbles. . . . Were the Elgin Marbles lost, there would be as great a gap in art as there would be in philosophy if Newton had never existed."—*B. R. Haydon.*

On the left of the room are the sculptures from the eastern pediment of the temple, at which they occupied platforms at the two ends, a much larger space in the middle than is seen here having been filled by figures which are lost. The subject of the whole is the Birth of Athene from the brain of Zeus. The father of the gods complaining

of a violent pain in his head, Hephæstus split it open with his axe, when Athene sprang forth in full armour. The central figures are wanting: those of which we see the remnants represent the gods and goddesses who were present at the event, which is supposed to have taken place on Olympus. At the south end of the pediment the horses of Helios, or the Sun, are rising from the waves; at the north end Selene, or Night, is going down. Of the intermediate figures only one in rapid movement can, with some probability, be identified as Iris, the messenger of the gods, going to announce the event. The noble male figure reclining on a rock covered with a lion's skin (No. 7) has generally, but without reason, been called Theseus.

"I prefer the Theseus to the Apollo Belvidere, which I believe to be only a copy. It has more ideal beauty than any male statue I know."—*Flaxman.*

On the right are the remains of the western pediment, of which the missing portions are better known than those of the eastern pediment, owing to the existence of drawings taken in 1670. The subject is the Contest of Athene, tutelary goddess of Athens, with Poseidon, or Neptune, who had inundated Attica.

"1810. I used to go down in the evening with a little portfolio and bribe the porter at Burlington House, to which the Elgin Marbles were now removed, to lend me a lantern, and then, locking myself in, take the candle out and make different sketches, till the cold damp would almost put the candle out. As the light streamed across the room and died away into obscurity, there was something awful and solemn in the grand forms and heads and trunks and fragments of mighty temples and columns that lay scattered about in sublime insensibility,—the remains, the only actual remains, of a mighty people. The grand back of the Theseus would come towering close to my eye, and his broad shadow spread over the place a depth of mystery and

awe. Why were such beautiful productions ever suffered to be destroyed? Why in a succession of ages has the world again to begin? Why is knowledge ever suffered to ebb? And why not allowed to proceed from where it left off to an endless perfection? . . . . These questions would occur to me in the intervals of drawing, and perplex my mind to an endless musing."—*Haydon's Autobiography.*

At the northern end of the room are some noble fragments from the Temple of Diana at Ephesus, and a colossal lion brought from a Doric tomb on a promontory at Cnidus in 1858.

On the east side of the room is one of the Canephoræ of the Erectheum, a temple at Athens dedicated jointly to Athene Polias and Pandrosos, daughter of Kekrops. The portico of this temple, called the Pandroseion, and its Canephoræ, have been imitated at St. Pancras Church in the New Road.

The *Hellenic Room* (entered from the east of the Elgin Room) is surrounded by reliefs from the Temple of Apollo Epicurius (or the Deliverer), discovered in 1812 on the site of Phigalia in Arcadia; they represent contests between the Lapithæ and Centaurs, and between the Greeks and Amazons. Though beautiful in composition, they are full of gross disproportions and mannerisms, and are immeasurably inferior to the Elgin Marbles, though, at the time of their arrival in England (1816), they were attributed to the hand of Phidias, an honour which was denied to the great marbles of the Parthenon.

Here are two statues of an Athlete binding his head with a fillet —from the Farnese Collection.

From the east side of the Hellenic Room we enter

the *Assyrian Galleries*, filled with the sculptures brought by Mr. Layard from the Assyrian ruins of Nimroud, Kouyunjik, and Khorsabad in 1847—50. Taking the later monuments first, we enter, by a door on the left, the *Kouyunjik Gallery*, lined with sculptures brought from an Assyrian edifice at Kouyunjik (opposite Mosul, on the Tigris), supposed to have been the palace of Sennacherib. Kouyunjik is believed to have been Nineveh itself, while the mound now called Nimroud, which is twenty miles below the modern Mosul, is believed to have been the Calah of Scripture (Gen. x. 8—11).

The first series of slabs (Nos. 2 to 44) in the Kouyunjik Gallery represent events in the history of Sennacherib, especially his expedition against Merodach Baladan (Jeremiah l. 2), the king who sent letters to Hezekiah (Isaiah xxxix. 1), and to whose messenger the Jewish monarch exhibited all the treasures of his house.

The second series, of later date (Nos. 45 to 50), exhibit the victories of Assurbanipal, grandson of Sennacherib, over the Elamites.

The remaining slabs are of the period of Sennacherib (Isaiah xxxvii. 37), and illustrate his conquests and the employment of his prisoners in his architectural works. In Nos. 51, 52, and 53 they are represented dragging to their sites the human-headed bulls which may be seen in the next room.

No. 1 is a cast from a Relief of Esarhaddon, son of Sennacherib (2 Kings xix. 37; Ezra iv. 2), on a rock at the mouth of the Nahr el Kelb River, near Beyrout in Syria.

Returning to the *Nimroud Central Saloon*, we find—

Left. Reliefs from the Palace of Nimroud (Calah), supposed to have been constructed by Esarhaddon. An inscription on one of these records the payment of tribute by Menahem, King of Israel (2 Kings xv. 20), and so indicates that the sculpture was made for Tiglath Pileser II., and transferred by Esarhaddon to his own palace.

Right. A colossal head of a human-headed bull, the largest yet found, believed to be of the time of Esarhaddon.

(Beyond the door to the Hellenic Room) Reliefs representing a siege. On one of these are two heads, shown by an inscription to represent Tiglath Pileser II. and an attendant (2 Kings xiv. 29, xvi. 7; 1 Chron. v. 6, 26; 2 Chron. xxviii. 20).

In the centre of the room, a black marble Obelisk, found near the centre of the great mound of Nimroud. Its reliefs record the annals of Shalmaneser (2 Kings xvii. 3) for thirty-one years, beginning c. B.C. 860. They exhibit various tributary kings bringing offerings, amongst whom the inscriptions mention "Jehu of the House of Omri," King of Israel, and Hazael, King of Syria.

Opposite are two round-headed tablets, with reliefs and inscriptions of Shalmaneser and Assur-izir-pal; on one of them Ahab is mentioned.

The colossal lion at the door of the Kouyunjik Gallery decorated a doorway in a small temple in the north-west quarter of Nimroud. By its side was the small statue which stands near it (on its original pedestal), representing Assur-izir-pal.

Opposite are a colossal winged and human-headed lion and a bull, from the north-western edifice of Nimroud. Those who look upon these gigantic remains will read with interest Mr. Layard's thrilling account of their discovery beneath the green mounds which now alone mark the great cities of Assyria (Isaiah xxv. 2):—

"What more noble forms could have ushered the people into the temples of their gods? What more sublime images could have been borrowed from nature, by men who sought, unaided by the light of revealed religion, to embody their conception of the wisdom, power, and ubiquity of a Supreme Being? They could find no better type of intellect and modesty than the head of the man; of strength, than the body of the lion; of rapidity of motion, than the wings of the bird. These winged human-headed lions were not idle creations, the offspring of mere fancy: their meaning was written upon them. They had awed and instructed races which flourished 3,000 years ago. Through the portals which they guarded, kings, priests, and warriors had borne sacrifices to their altars, long before the wisdom of the East had penetrated to Greece, and had furnished its mythology with symbols long recognised by the Assyrian votaries. They may have been buried and their existence may have been unknown before the foundation of the eternal city. For twenty-five centuries they have been hidden from the eye of man."—*Layard's Nineveh.*

The *Nimroud Gallery* is filled with slabs which continue the history of Assur-izir-pal (B.C. 880), the earliest Assyrian

monarch of whom any large monuments have been found. We may especially notice—

No. 20, as representing the King, in a rich dress with a royal cap, and a sword.

No. 29, as representing Dagon, or the Fish-god. (See Judges xvi. 23; 1 Samuel v. 2, 3, 4, 7; 1 Chron. x. 10.)

No. 33, an eagle-headed god, supposed to represent Nisroch, in whose temple Sennacherib was murdered by Adrammelech and Sharezer (2 Kings xix. 37).

At the north-west angle of the Nimroud Gallery is the door leading to the *Assyrian Side Room*, containing—

A four-sided stela of limestone with a relief of King Simsivul, son of Shalmaneser—from the south-eastern edifice of Nimroud.

(In the cases) Curious cylinders of terra-cotta. One of them is inscribed with the history of the first eight expeditions of Sennacherib, including that against Judæa (2 Kings xviii. 13).

Hence a staircase leads to the *Assyrian Basement Room*, surrounded with reliefs which portray the history of Assurbanipal (Sardanapalus), grandson of Sennacherib, and his wars with the Arabians.

"She doted upon the Assyrians her neighbours, captains and rulers clothed most gorgeously, horsemen riding upon horses. . . . She saw men portrayed upon the wall, the images of the Chaldeans portrayed with vermilion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to, after the manner of the Babylonians of Chaldea, the land of their nativity." —*Ezekiel* xxiii. 12, 14, 15.

We must now return through the Nimroud Gallery and the Assyrian Transept, whence we enter the *Egyptian Galleries*. The larger monuments here are, as far as possible, arranged chronologically, and, ascending to at least 2,000 years before the Christian era, close with the Mahom-

medan invasion of Egypt, A.D. 640. We may especially notice—

Southern Gallery.

In the centre. The famous Rosetta Stone. Its three inscriptions are to the same purport—*i.e.* a decree of the priesthood at Memphis c. B.C. 196 in honour of Ptolemy Epiphanes. This has furnished the key to the knowledge of Egyptian characters, as one inscription is in Greek, while the others are in Hieroglyphic and Enchorial, the two forms of the Egyptian language. The stone was found amongst the remains of a temple dedicated by Pharaoh-Necho to the god Necho, near the Rosetta mouth of the Nile.

The splendid black Sarcophagus of Ankhsenpiraneferhat, daughter of Sammeticus II., and Queen of Amasis II., B.C. 538—527.

Statue of Sekhet (Pasht), inscribed with the name of Sheshonk I. (Shishak)—from Carnac. (See 1 Kings xiv. 25; 2 Chron. xii. 5, 7.)

Sarcophagus of Nekhterhebi (Nectanabes), B.C. 378—360—from Alexandria.

Statue of Rameses II.—from the tombs of the kings at Thebes.

The *Central Saloon* contains—

Monuments of the age of Rameses II., the Sesostris of the Greeks, especially the upper part of a gigantic statue of that king from the Memnonium of Thebes.

In the *Northern Gallery* are—

Two granite lions dedicated by Amenophis III. (Memnon), and inscriptions and statues in honour of that king, under whose rule Egypt was especially prosperous.

Colossal Head and Relief of Thothmes III.—from Karnak.

At the end of the Northern Gallery a *staircase* (lined with Egyptian papyri, showing the three forms of writing —Hieroglyphic, Hieratic, and Enchorial), leads to the *Egyptian Ante-Room*, lined with reliefs. In this and the succeeding rooms it is unnecessary to notice the contents in detail. Each object is admirably described on a label placed beneath it, and its position will probably be changed

in a short time. The Zoological Collections will be removed to South Kensington as soon as the galleries intended for their reception are completed. The present order of the Rooms (1877) is—

The *First Egyptian Room.*

The *Second Egyptian Room*, which also contains the collections of ancient Glass.

The *First Vase Room.* The vases are chiefly of Greek fabric, and are decorated with subjects from the divine or heroic legends of the Greeks. Notice especially in the last table-case on the right a vase with Aphrodite on a wild swan painted on a white ground.

The *Second Vase Room.*

(Notice especially) *Right. Wall Cases.* The black Vases with gilt ornaments found by Castellani at Capua.

Right. 1st Table Case. A Duck as a toilet ornament, of an exquisite enamel, adopted by the Greeks from Egypt.

Left. 1st Table Case. A number of Curses on those who had offended the writers, fixed in the temple of the infernal deities (Pluto, Demeter, Persephone). The usual form is "May they never find Proserpine propitious." Sometimes the saving clause, "but with me may it be well," is added.

An Urn for bones, with the fee for Charon, which was placed in the mouth of the dead.

A number of powerful little figures from Tanagora in Bœotia. One of an old nurse is very amusing.

Left. Table Case L. 1. An Amphora with the surprise of Helen by Peleus from Causicus in Rhodes. Secured for the Museum after a sharp competition with the Empress Eugénie.

Left. Wall Cases. 29—31. Specimens of Pompeian art—good, though few. The dawn of the Venetian style of colouring may be seen here.

The *Bronze Room.*

Central Table. The glorious head of Artemis found in Armenia—from the Castellani Collection.

Left. Table Case E. Winged head of Hypnos, the god of sleep, found at Perugia.

Iconic bust, from Cyrene, with enamelled eyes.

The Payne Knight Mercury, on its original base inlaid with silver.

The Satyr Marsyas in the act of stepping back as Athena threw down the flute. The subject is known from a relief.

Beautiful lamp representing a Greyhound's head with a Hare's head in its mouth—from Nocera.

Wall Case, left. A Philosopher—from the harbour of Rhodes.

The *British and Mediæval Room.*

Right. Wall Case 70. Bust of the Emperor Hadrian, found in the Thames.

Helmet like a mask, found at Ribchester in Lancashire, the hair waving into the battlements of a city.

Right. 1*st Table Case.* Bronze statuette of the Emperor Severus, with an enamel breast-plate.

The *Collection of Gems and Gold Ornaments.* Here the famous Portland Vase is preserved, which was found early in the seventeenth century in the Monte del Grano near Rome, and placed in the Barberini Palace. Hence it was purchased by Sir W. Hamilton, and sold to the Duchess of Portland. It is still the property of the Portland family. It was smashed to pieces by a madman in 1845, but has been wonderfully well restored.

The *Ethnographical Room.*

The *Central Saloon* (Zoological—two small rooms on the east of this are devoted to the *Botanical Collections*).

The *Southern Zoological Gallery.*

The *Mammalia Saloon.*

The *Eastern Zoological Gallery.* (Here, above the cases, are a series of Portraits, including several of much interest, but, in their present position, they are almost invisible.)

The *Northern Zoological Gallery.*

The *North Gallery* (of Minerals and Fossils), entered from the lobby at the end of the Eastern Zoological Gallery.

Descending the staircase at the end of the Eastern Zoological Gallery, we come to the *King's Library*, devoted to the books collected by George III., and acquired by the nation under George IV. The glass cases in this room are devoted to *Specimens of the Arts of Printing and Illustration*, from the earliest times in England and other countries, and *Books containing Historic Autographs.*

The *Manuscript Saloon* has a number of cases which exhibit, among other curiosities—

The MS. Prayer-book used by Lady Jane Grey on the scaffold.

The Draft of the Will of Mary Queen of Scots, written by her at Sheffield, 1577.

The Agreement signed by Milton for the sale of "Paradise Lost," April 27, 1667.

An autograph sketch by Lord Nelson, describing the Battle of the Nile.

An autograph note of the Duke of Wellington written on the Field of Waterloo.

MS. works of Ben Jonson, John Locke, Rousseau, Walter Scott, &c.

Autograph Letters of Ariosto, Galileo, Calvin, Luther, Erasmus, Melancthon, More, Sidney, Raleigh, Knox, Bacon, Hampden, Penn, Newton, Addison, Dryden, Prior, Swift. Racine, Voltaire, Johnson, Byron, Southey, Washington, Franklin, &c.

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The Reading Room, built from designs of Sydney Smirke, occupies the central court of the Museum, and is one hundred

and forty feet in diameter, and one hundred and six feet high. The reading-tables converge to a common centre occupied by the circular tables containing the catalogue.

Returning to Oxford Street, on the left, at the corner of Hart Street, is the *Church of St. George, Bloomsbury*, built by *Nicholas Hawksmoor*, 1731. It has a very handsome portico, but a most ridiculous steeple, planned from the description in Pliny of the tomb of King Mausolus in Caria, and surmounted by a statue of George I., whence the epigram—

> "When Harry the Eighth left the Pope in the lurch,
> The Protestants made him the head of the Church;
> But George's good subjects, the Bloomsbury people,
> Instead of the church, made him head of the steeple." *

There is a tablet here to the great Earl of Mansfield, who lived hard by in Bloomsbury Square, where his house and library were destroyed in the Gordon riots of 1780. In the porch is a monument, with lines by Sir John Hawkins, to the popular and benevolent Justice Welch, the friend of Dr. Johnson, who at one time thought of proposing to his sister Mary, afterwards married to Nollekens, the sculptor.

[Southampton Street leads from Oxford Street (left) into *Bloomsbury Square*, called Southampton Square when it was first built, in 1665, by Thomas Wriothesley, Earl of Southampton, father of Lady Rachel Russell. His house—Southampton House—occupied the whole north side of the square till 1800. In its early days this square was so

* This steeple is seen in the back of Hogarth's "Gin Lane."

fashionable that "foreign princes were carried to see Bloomsbury Square as one of the wonders of England."

> "In Palace-yard, at nine, you'll find me there,
> At ten, for certain, sir, in Bloomsbury Square."—*Pope.*

Among the residents in the square were the Earl of Chesterfield, Sir Hans Sloane, Lord Mansfield, and Dr. Radcliffe. Disraeli's "Curiosities of Literature" were written in No. 6. Richard Baxter lived in the square, and here his wife died, June 14, 1681. On the north side is a seated statue (bronze) of Charles James Fox, by *Westmacott.*

Opposite this, Bedford Place (occupying the site of the old house of the Dukes of Bedford, pulled down in 1800) leads into *Russell Square,* a name which will recall to many minds the homes of the Selbys and Osbornes in Thackeray's "Vanity Fair." On its north side is a seated statue of Francis Russell, Duke of Bedford, by *Westmacott.* It was in No. 21 that Sir Samuel Romilly died by his own hand in 1818. In No. 66, Sir Thomas Lawrence, who had lived and painted in that house for twenty-five years, died January 7, 1830. Cossacks, "mounted on their small white horses, with their long spears grounded,"* stood sentinels at its door while he was painting their general, Platoff. From the north-west angle of Bedford Square we may proceed, through Woburn Square, to *Gordon Square,* containing the modern *Catholic Apostolic* (Irvingite) *Church,* a very handsome building in the Early English style, by *Brandon and Ritchie.*

Parallel with Bedford Place was *Upper Montague Street,*

* Rev. J. Mitford in the *Gent. Mag.*, Jan., 1818.

behind which was "the Field of Forty Footsteps." Legend tells that two brothers were in love with one lady, who would not declare which she preferred, but sate in the field to watch the duel which was fatal to both; and that the bank where she sate, and the footprints of the brothers, never bore grass again.

On the east side of Russell Square opens Guildford Street, which leads to the *Foundling Hospital*, founded in 1739 by the benevolent Thomas Coram, captain of a trading vessel, for "the reception, maintenance, and education of exposed and deserted young children." In 1760, the Institution ceased to be a "Foundling" Hospital except in name, but is still applied to the reception of illegitimate children. The girls wear brown dresses with white caps, tuckers, and aprons: the boys have red sashes and cap-bands.

A characteristic statue of Coram by *Calder Marshall* stands on the gates leading into the wide open space in front of the Hospital. On Mondays, between ten and four, visitors are admitted to see the collection of pictures, for the most part presented to the Hospital by their artists. The works of Hogarth, who was a great benefactor to the charity, were first publicly exhibited here, and the interest they excited may be considered to have suggested the first exhibition of the Royal Academy. The collection is important as containing two great works of Hogarth, and interesting as being generally illustrative of the works of the earlier British artists, and for its views of the charitable institutions of London in the middle of the eighteenth century.

First Room.

P. van Schendel. A Poulterer's Shop.
A. Tidemand. A Mother teaching her Boy to read.

* *Hogarth.* 1750. The March to Finchley. This famous picture was disposed of by a lottery of 2,000 tickets. Hogarth sold 1,843 chances, and gave the remaining 157 to the Hospital, which drew the prize.

Sir G. Kneller. Portrait of Handel.

Second Room.

Wale. Greenwich Hospital. 1746.
Highmore. Hagar and Ishmael. Gen. xxi. 17.
Haytley. Bethlem Hospital. 1746.
Gainsborough. The Charter-House. 1746.
Wale. Christ's Hospital. 1746.
Haytley. Chelsea Hospital. 1746.
Hayman. Pharaoh's daughter giving Moses to nurse. Ex. ii. 9.
Wale. St. Thomas's Hospital. 1746.
Wilson. St. George's Hospital. 1746.
Hogarth. Moses brought to Pharaoh's daughter. Ex. ii. 10.
Wilson. The Foundling Hospital. 1746.

Fourth Room.

Raffaelle. Cartoon of the Massacre of the Innocents—bequeathed by Prince Hoare.
Collet. The Press Gang.
Hudson. Portrait of John Milner.
Allan Ramsay. Portrait of Dr. Mead. 1746.
Sir J. Reynolds. Portrait of Lord Dartmouth.
Highmore. Portrait of Thomas Emerson. 1746.
Shackleton. Portrait of George II. 1758.
Wilson. Portrait of the Earl of Macclesfield. 1760.
* *Hogarth.* Portrait of Captain Thomas Coram. 1740.

"The portrait I painted with most pleasure, and in which I particularly wished to excel, was that of Captain Coram for the Foundling Hospital; and if I am so wretched an artist as my enemies assert, it is somewhat strange that this, which was one of the first I painted the size of life, should stand the test of twenty years' competition, and be generally thought the best portrait in the place, notwithstanding the first painters in the kingdom exerted all their talents to vie with it."—*Hogarth.*

Wilson. Portrait of Francis Fauquier, Lieut.-Governor of Virginia. 1760.

In this room are preserved a sketch for the Arms of the Hospital, presented by Hogarth; the pocket-book of Captain Coram, 1729; and the MS. of the *Messiah*—the score and all the parts—bequeathed to the Hospital by the will of the great composer. A fine bust of Handel is by *Roubiliac.*

In the *Chapel* Handel performed his oratorio of the *Messiah* in aid of the funds of the Hospital with a result of £7,000. The existing organ was given by Handel. The altar-piece of Christ blessing little children is by *West.* At the suggestion of Handel, the singing has been kept up, with a view to the contributions at the doors after the services. Tenterden, the Canterbury barber's boy who rose to become Chief Justice of England (*ob.* 1832), is buried in the chapel. The Founder was the first person buried in the vaults.

Behind the Hospital is the *Cemetery of St. George the Martyr*, where Robert Nelson, the friend of the Nonjurors, is buried, with an epitaph of eighty lines on his gravestone. Here also are the graves of Jonathan Richardson, the painter, 1771; John Campbell, author of the "Lives of the Admirals," 1775; and Zachary Macaulay, father of the historian, 1838.]

Beyond the opening of Southampton Street, the name of the street along which we have been walking so long is changed. It is no longer Oxford Street. In other parts of London we have already seen how great a feature of the London of the Henrys and Edwards were the numerous streams which rose on the different hill-sides, and flowed towards the Thames or the Fleet, and which are now either swallowed up or arched over, though they sometimes leave the association of their name to a street which marks their rise or their

course. One of the most important of these streamlets, one which flowed down the steep hill-side to join the Turnmill Brook where Farringdon Street now stands, was the Old Bourne or Hill Bourne, which broke out at the point now called Holborn Bars, and which, though it has totally disappeared now, still gives a name to the Old Bourne or Holborn Hill. Till the end of the sixteenth century this hill was almost in the open country, and, in the old maps of 1560, only a single row of houses will be seen on the north side of the thoroughfare. The street called Field Lane was a path between open fields, and Saffron Hill was an open park attached to the gardens of Ely House, and famous for its saffron. To the south were the broad acres of pasturage called Lincoln's Inn Fields, and barriers were erected to prevent the cattle which fed there from straying into the neighbouring highway, which are still commemorated in the openings called Great, Little, and New Turnstile. Gerard the herbalist, writing in 1597, mentions the large garden behind his house in Holborn, and the number of rare plants which grew there.

Holborn, which escaped the Great Fire, still contains many old houses anterior to the reign of Charles II., those beyond Holborn Bars to the west being outside the liberties of the City. Milton lived here from 1647 to 1649, and here wrote his "Tenure of Kings and Magistrates," "Eiconoclastes," and the "Defence of the People of England against Salmasius." The hill of Holborn was called the "Heavy Hill," for by it the condemned were driven to Tyburn from Newgate and the Tower, wearing on their breasts the nosegays which, by old custom, were always presented to them as they reached St. Sepulchre's Church. Often their progress

was almost triumphal as they passed between the crowded windows on either side the way. Gay in the *Beggars' Opera* makes one of his characters, Polly, say of Captain Macheath, "Methinks I see him already in the cart, sweeter and more lovely than the nosegay in his hand! I hear the crowd extolling his resolution and intrepidity! What volleys of sighs are sent from the windows of Holborn that so comely a youth should be brought to the sack!" And Swift, describing the last hours of Tom Clinch, says—

> "As clever Tom Clinch, while the rabble was bawling,
> Rode stately through Holborn to die at his calling,
> He stopt at the George for a bottle of sack,
> And promised to pay for it when he came back.
> His waistcoat, and stockings, and breeches were white;
> His cap had a new cherry-ribbon to tie 't.
> The maids to the doors and the balconies ran,
> And said 'Lack-a-day, he's a proper young man!'
> And as from the windows the ladies he spied,
> Like a beau in a box he bow'd low on each side!
> * * * * * *
> Then follow the practice of clever Tom Clinch,
> Who hung like a hero, and never would flinch."

Opening from Holborn on the left is *Kingsgate Street*, leading into *Theobald's Road*, which marks the private road of James I. to his palace at Theobald's. Pepys describes Charles II. as being upset in his coach in Kingsgate Street, with the Duke of York, Duke of Monmouth, and Prince Rupert. The next street, Dean Street, leads into *Red Lion Square*, so called from the Red Lion Inn, whither the bodies of Cromwell, Ireton, and Bradshaw were brought when exhumed from Westminster Abbey, to be dragged the next day on sledges to Tyburn. In No. 13 lived and died Jonas Hanway, the traveller, who was the first person in

England who carried an umbrella, and he only died in 1786! The handsome brick *Church of St. John the Evangelist*, on the west of the square, was built 1876—78. On the right of Holborn, between it and Lincoln's Inn Fields, is *Whetstone Park*, of immoral reputation, constantly alluded to by the dramatists and satirists of the last century. Houses were first built here, in the time of Charles I., by W. Whetstone, vestryman of St. Giles's. On the left is *Fulwood's Rents*, where Squire's Coffee House stood, whence several numbers of the *Spectator* are dated. It is now a most miserable court, but there is a curious old house on its east side. On the south side of Holborn (opposite the opening of Red Lion Street), where the *Inns of Court Hotel* now stands, No. 270 was the Blue Boar Inn (now removed to 285), where the famous letter of Charles I. to Henrietta Maria was intercepted by Cromwell and Ireton.

"There came a letter from one of our spies, who was of the king's bedchamber, which acquainted us that on that day our final doom was decreed; that he could not possibly tell what it was, but that we might find it out, if we could intercept a letter sent from the king to the queen, wherein he declared what he would do. The letter, he said, was sewed up in the skirt of a saddle, and the bearer of it would come with the saddle upon his head, about ten of the clock that night, to the Blue Boar Inn in Holborn; for there he was to take horse and go to Dover with it. This messenger knew nothing of the letter in the saddle, but some persons at Dover did. We were at Windsor when we received this letter, and immediately upon the receipt of it Ireton and I resolved to take one trusty fellow with us, and with trooper's habits to go to the Inn in Holborn; which accordingly we did, and set our man at the gate of the Inn, where the wicket only was open to let people in and out. Our man was to give us notice when anyone came with a saddle, whilst we in the disguise of common troopers called for cans of beer, and continued drinking till about ten o'clock. The sentinel at the gate then gave notice that the man with the saddle was come in. Upon this we immediately arose, and, as the

man was leading out his horse saddled, came up to him with drawn swords and told him that we were to search his saddle and so dismiss him. Upon that we ungirt the saddle and carried it into the stall where we had been drinking, and left the horseman with our sentinel: then, ripping up one of the skirts of the saddle, we there found the letter of which we had been informed, and having got it into our own hands, we delivered the saddle again to the man, telling him he was an honest man, and bid him go about his business. The man, not knowing what had been done, went away to Dover. As soon as we had the letter we opened it; in which we found the king had acquainted the queen that he was now courted by both the factions—the Scotch Presbyterians and the Army; and which bid fairest for him should have him; but he thought he should close with the Scots, sooner than the other. Upon this," added Cromwell, "we took horse, and went to Windsor, and finding that we were not likely to have any tolerable terms from the king, we immediately from that time forward resolved his ruin."—*Earl of Orrery's State Papers*, fol. 1742, p. 15.

On the right, beyond the opening of Chancery Lane, Southampton Buildings mark the site of Southampton House. It was only in 1876 that (in No. 322, Holborn) the last remains of the old building were destroyed, where the Earl of Southampton, father of Lady Rachel Russell, died. Some of Lady Rachel's letters are dated from this house, and it was in passing its windows that Lord William Russell's fortitude forsook him for a single instant as he gazed upon the house where the love of his life began; then he went on his way to execution saying, "The bitterness of death is now past."

On the left is Gray's Inn Lane, by which Tom Jones is described as entering London to put up at the "Bull and Gate" in Holborn. Here are the great Offices of Messrs. Cubitt the builders, who give work to 800 men upon the premises, the numbers employed by the firm altogether amounting to 3,000.

It was in *Fox Court*, the first turning on the right, that

the Countess of Macclesfield gave birth to Richard Savage the poet, Jan. 10, 1697. On the left, opposite the wonderfully picturesque Staples Inn (see Ch. III.), is the entrance of *Brooke Street*, named from Fulke Greville, Lord Brooke, who felt it an honour to record in his epitaph that he had been "servant to Queen Elizabeth, counsellor to King James, and friend to Sir Philip Sidney." He was murdered (1628) in Brooke House, which stood on the site of Greville Street (which, with Warwick Market and Street and Beauchamp Street, is also named from him), by one Ralph Haywood, a dependant with whom he had quarrelled. In the garret of one of the houses (No. 38) pulled down in 1875-6, the unhappy poet Thomas Chatterton died, August 25, 1770—

> "the marvellous boy,
> The sleepless soul that perished in his pride."

At sixteen he had published the "Poems of Thomas Rowley" forged on parchment, which he pretended to have found in the muniment-room of St. Mary Redcliffe, at Bristol, and that they had lain there for four hundred years, in the iron-bound chest of William Canynge, a merchant, afterwards Dean of Westbury. In the April preceding his death he came up from Bristol to London, filled with hope and ambition, but, before four months were over, often found himself on the verge of starvation, simply because his pride was such that it was almost impossible to show him kindness, and, in his eighteenth year, probably in a fit of the insanity which also showed itself in his sister, he ended his days by poison. His death passed almost unnoticed, and he received a pauper's funeral. In the words of his epitaph at Bristol—"Reader, judge not; if thou art a

Christian, believe that he shall be judged by a superior Power; to that Power alone he is answerable." Let him rather be remembered by the noble lines in his "Resignation"—

> "Oh God, whose thunder shakes the sky,
> Whose eye this atom globe surveys,
> To thee, my only rock, I fly;
> Thy mercy in thy justice praise.
>
> * * * * *
>
> The gloomy mantle of the night,
> Which on my sinking spirit steals,
> Will vanish at the morning light
> Which God, my East, my Sun, reveals."

Brooke Street ends, in Baldwin's Gardens,* in the arched gate of the *Church of St. Alban's, Holborn*, opened in 1865. It is a handsome brick church, designed by *Butterfield*, with stone, terra-cotta, and alabaster decorations, and has become celebrated from its ritualistic services, with incense and vestments. The peculiarly bad character once attached to Baldwin's Gardens and Fulwood's Rents may be owing to the fact that these were amongst the places—Cities of Refuge insulated in the midst of London—which, by royal charter, once gave sanctuary to criminals and debtors.

Now, on the left of Holborn, is Furnival's Inn, and on the right Barnard's Inn (see Ch. II.). No. 123, the *Old Bell Inn*, is an old hostelrie with balconies round a courtyard. Just at the opening of the Holborn Viaduct—which annihilated the "Heavy Hill," and was constructed in 1866-69, to the great convenience of traffic, and destruction of the picturesque—is *St. Andrew's Church*,

* Named after Baldwin, one of the royal gardeners of Elizabeth.

which escaped the Fire, but was nevertheless rebuilt by *Wren* in 1686. Internally it is a bad likeness of St. James's, Piccadilly, with encircling galleries, a waggon-headed ceiling, and some good stained glass of 1710, by *Price, of York.* The organ is that, made by Harris, which was discarded at the Temple on the judgment of Judge Jeffreys. The monuments formerly in the church are removed to the ante-chapel under the tower: they include a tablet to John Emery the comedian, 1822. His epitaph narrates that—

> "Each part he shone in, but excelled in none
> So well as husband, father, friend, and son."

The register commemorates the marriage, in the old church, of Col. Hutchinson, with the charming Lucy, second daughter of Sir Allan Apsley, late Lieutenant of the Tower of London, July 3, 1638. Other interesting entries record the burial (in the cemetery of Shoe Lane workhouse) of the unfortunate Chatterton, August 28, 1770, and the baptism here of the almost more unfortunate Richard Savage, son of Lord Rivers and the Countess of Macclesfield, who was treated with the utmost cruelty by his mother, who disowned him, abandoned him, and used all efforts to have him hung for the death of a Mr. Sinclair, killed in a fray at Charing Cross. The principal poems of Savage were the "Wanderer" and the "Bastard," in which he exposed his mother's unnatural conduct. He died in Newgate, where he was imprisoned for debt, and he was buried in St. Peter's Churchyard. Another poet, Henry Neele, author of the "Romance of English History," was buried in St. Andrew's Churchyard, in his father's grave, on which he had inscribed the lines—

"Good night, good night, sweet spirit! thou hast cast
Thy bonds of clay away from thee at last;
Broke the vile earthly fetters which alone
Held thee at distance from thy Maker's throne:
But oh! those fetters to th' immortal mind,
Were links of love to those thou'st left behind;
For thee we mourn not: as th' apostle prest
His dungeon pillow, till the angel guest
Drew nigh, and when the light that round him shone
Beamed on the prisoner, his bands were gone:
So wert thou captive to disease and pain
Till Death, the brightest of the angelic train,
Pour'd Heaven's own radiance by Divine decree
Around thy suffering soul—and it was free."

In this churchyard also was buried Thomas Wriothesley, the violent Chancellor of Henry VIII., who impeached Queen Catherine Parr for heresy, and also, not content with sitting in judgment, himself lent a hand to turn the rack by which Anne Askew was being tortured. Joseph Strutt, author of "Sports and Pastimes of the People of England," was buried here in 1802. Against the north outside wall of the church, opposite the handsome steps leading to the Viaduct, is a curious relief of the Day of Judgment—the Saviour appearing in the clouds above; and below, the dead bursting open their coffins.

Hacket, Bishop of Lichfield, had been previously rector of St. Andrew's. One day while he was reading prayers here in church, a soldier of the Earl of Essex came in, and pointing a pistol at his breast, commanded him to read no further. Hacket calmly replied, "I shall do my duty as a clergyman, you may do yours as a soldier,"—and proceeded with the service. Stillingfleet, Bishop of Worcester, was also rector of St. Andrew's (presented 1665). In the chancel is the grave of another eminent rector, Dr. Henry Sacheverel

(*ob.* 1724), presented to the living by Bolingbroke in gratitude for a good story told him by Swift, and impeached before the House of Commons for his political sermons, 1709-10. He was, says Bishop Burnet "a bold insolent man, with a very small measure of religion, virtue, learning, or good sense; but he resolved to force himself into popularity and preferment, by the most petulant railings at dissenters and low churchmen, in several sermons and libels, written without either chasteness of style or liveliness of expression." The Duchess of Marlborough describes him as "an ignorant impudent incendiary; a man who was the scorn even of those who made use of him as a tool."

Almost opposite St. Andrew's Church, on the left, is the entrance of *Ely Place*, marking the site of the grand old palace of the Bishops of Ely, once entered by a great gateway, built by Bishop Arundel in 1388. The palace was bequeathed to the see by Bishop John de Kirkeby, who died in 1290. Here, in 1399, died "Old John of Gaunt, time-honoured Lancaster," his own palace of the Savoy having been burnt by the rebels under Wat Tyler. "It fell, about the feast of Christmas," says Froissart, "that Duke John of Lancaster—who lived in great displeasure, what because the king had banished his son out of the realm for so little cause, and also because of the evil governing of the realm by his nephew, King Richard—(for he saw well, if he long persevered, and were suffered to continue, the realm was likely to be utterly lost)—with these imaginations and others, the duke fell sick, whereon he died; whose death was greatly sorrowed by all his friends and lovers." It is here that, according to Shakspeare, Richard's dying uncle thus addressed him:—

"A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;
And yet, incagèd in so small a verge,
The waste is no whit lesser than thy land.
Oh, had thy grandsire, with a prophet's eye,
Seen how his son's son would destroy his sons,
From forth thy reach he would have laid thy shame,
Deposing thee before thou wert possessed,
Which art possessed now to depose thyself.
Why, cousin, wert thou regent of the world,
It were a shame to let this land by lease:
But, for thy world, enjoying but this land,
Is it not more than shame to shame it so?
Landlord of England art thou, and not king."

The garden of Ely House was great and famous. Saffron Hill still bears witness to the saffron which grew there, and Vine Street to its adjacent vineyard, while its roses and its strawberries are both matters of history. Holinshed describes how (on the 13th of June, 1483), while the lords were sitting in council at the Tower, "devising the honourable solemnity of the young King (Edward V.'s) coronation," the Protector came in, and requested the Bishop of Ely to send for some of his strawberries from his garden in Holborn. The scene is given by Shakspeare.

Gloucester comes in and says—

"My lord of Ely, when I was last in Holborn,
I saw good strawberries in your garden there;
I do beseech you, send for some of them!"

and the Bishop replies—

"Marry, I will, my lord, with all my heart."

The Bishop then goes out to send for the strawberries, and, on his return, finds Gloucester gone, and exclaims—

"Where is my lord of Gloucester? I have sent for those strawberries;"

and Lord Hastings replies—

> "His grace looks cheerfully and smooth this morning.
> There's some conceit or other likes him well,
> When that he bids good-morrow with such spirit."

But a few minutes after Gloucester, returning, accuses Hastings of witchcraft, and he is hurried off to be beheaded in the Tower courtyard below.

Another record of the fertility of the Ely Place garden will be found in the fact that when, to please Elizabeth, Bishop Cox leased the gatehouse and garden to her favourite, Sir Christopher Hatton, for a quit-rent of a red rose, ten loads of hay, and £10 yearly, he retained the right not only of walking in the gardens, but of gathering twenty bushels of roses yearly! Sir Christopher Hatton expended a large sum upon Ely Place, and petitioned Elizabeth to alienate to him the whole of the house and gardens. She immediately desired Bishop Cox to do so, but he refused, saying that "in his conscience he could not do it, being a piece of sacrilege;" that he was intrusted with the property of the see "to be a steward, and not a scatterer." The Bishop was, however, eventually obliged to consent to the alienation of the property to Sir Christopher till all the money he had expended upon Ely Place should be repaid by the see. It was when the Queen found his successor, Dr. Martin Heton, unwilling to fulfil these terms, that she addressed to him her characteristic note—

> "Proud Prelate! I understand you are backward in complying with your agreement: but I would have you know that I, who made you what you are, can unmake you; and if you do not forthwith fulfil your engagement, by God I will immediately unfrock you. ELIZABETH."

The money which Sir Christopher had expended upon Ely

Place was borrowed from the Queen, and it was her demanding a settlement of their accounts which caused his death. "It broke his heart," says Fuller, "that the queen, which seldom gave loans, and never forgave due debts, rigorously demanded the payment of some arrears which Sir Christopher did not hope to have remitted, and did only desire to have forborne: failing herein in his expectation, it went to his heart, and cast him into a mortal disease. The queen afterwards did endeavour what she could to recover him, bringing, as some say, cordial broths unto him with her own hands; but all would not do. There's no pulley can draw up a heart once cast down, though a queen herself should set her hand thereunto." Sir Christopher died in Ely House, September 20, 1591. His residence here gave a name to Hatton Garden, which now occupies a great part of the site of the gardens of Ely Place. Here the beautiful Lady Hatton, widow of Sir Christopher's nephew, was courted at the same time by Lord Bacon and Sir Edward Coke, the famous lawyer. She married the latter, but soon quarrelled with him and refused him admittance to her house, with the same success with which she and her successors repelled the attempts of the Bishops of Ely to recover the whole of their property, though they retained the old buildings beyond the gateway, where Laney, Bishop of Ely, died in 1674-5. It was not till the death of the last Lord Hatton in 1772 that the two hundred years' dispute was settled, when the bishops resigned Ely Place to the Crown for No. 37, Dover Street, Piccadilly, which they still possess. In the reign of James I., Ely Place was inhabited by Gondomar, the famous Spanish ambassador.

The only remaining fragment of old Ely House is the chapel, dedicated to *St. Etheldreda* (630), daughter of Anna, King of the West Angles, and wife of Egfrid, King of Northumberland, whose society she forsook to become Abbess of Ely and foundress of its cathedral. She was best known after death by the popular name of St. Awdry. A fair was held in her honour, at which a particular kind of beads was sold called St. Awdry or Tawdry beads. Gradually these grew to be of the shabbiest and cheapest description, and became a by-word for anything shabby or flimsy—whence our familiar word "tawdry" commemorates St. Etheldreda. The chapel, long given up to the Welsh residents in London, is now in the hands of Roman Catholics, who have treated it with the utmost regard for its ancient characteristics. The walls of the ancient crypt are left with their rugged stonework unaltered. The ceiling is not vaulted, and the roof is formed by the chapel floor, but some stone pillars have been supplied in the place of the solid chestnut posts by which it was once sustained. A solemn half-light steals into this shadowy church from its deeply recessed stained windows, and barely allows one to distinguish the robed figures of the nuns who are constantly at prayers here. The church has not been "restored" into something utterly unlike its original state, as is usually the case in England.

In the upper church, which retains its grand old decorated window, the last "Mystery" was publicly performed in England—the Passion—in the time of James I. It was here also that John Evelyn's daughter Susanna was married (April 27, 1693) to William Draper, by Dr. Tenison, then Bishop of Lincoln. Cowper, in the "Task," commemorates

the over-loyalty of the chapel clerk, who astonished the congregation by singing God save King George on the arrival of the news (1746) of the defeat of Prince Charles Edward by the Duke of Cumberland.

> "So in the chapel of old Ely House,
> When wandering Charles, who meant to be the third,
> Had fled from William, and the news was fresh,
> The simple clerk, but loyal, did announce,
> And eke did roar, right merrily, two staves
> Sung to the praise and glory of King George."

A relic of the bishops' residence in Ely Place may be observed in a blue mitre, with the date 1540, on the wall of a court leading from hence to Hatton Garden.

At the entrance of the Viaduct from Holborn is an Equestrian Statue of the Prince Consort, Albert of Saxe Gotha, saluting the City of London, by *Bacon*, erected in 1873. Since the opening of the Viaduct people have ceased to remember the steepness of *Snow Hill*, down which the pestilent street-marauders called Mohocks in Queen Anne's time used to amuse themselves by rolling defenceless women in barrels.

> "Who has not heard the Scourer's midnight fame?
> Who has not trembled at the Mohocks' name?
> I pass their desperate deeds and mischief, done
> Where from Snow Hill black steepy torrents run,
> How matrons, hooped within the hogshead's womb,
> Were tumbled furious thence."—*Gay. Trivia.*

CHAPTER V.

WHITEHALL.

ALMOST the whole of the space between Charing Cross and Westminster on one side, and between St. James's Park and the Thames on the other, was once occupied by the great royal palace of Whitehall.

The first palace on this site was built by Hubert de Burgh, Earl of Kent, the minister of Henry III., who bought the land from the monks of Westminster for 140 marks of silver and the annual tribute of a wax taper. He bequeathed his property here to the Convent of the Black Friars in Holborn, where he was buried, and they, in 1248, sold it to Walter de Grey, Archbishop of York, after which it continued, as York Place, to be the town-house of the Archbishops of York till the time of Wolsey.

By Wolsey, York Place was almost entirely rebuilt. Storer, in his "Metrical Life of Wolsey," says—

> "Where fruitful Thames salutes the learned shoare
> Was this grave prelate and the muses placed,
> And by those waves he builded had before
> A royal house with learned muses graced,
> But by his death imperfect and defaced."

Here the cardinal lived in more than regal magnificence,

"sweet as summer to all that sought him," and with a household of eight hundred persons.

"Of gentlemen ushers he had twelve daily waiters, besides one in the privy chamber, and of gentlemen waiters in his privy chamber he had six, of lords nine or ten, who had each of them two men allowed to attend upon them, except the Earl of Derby, who always was allowed five men. Then had he of gentlemen cup-bearers, carvers, servers, both of the privy chamber and of the great chamber, with gentlemen and daily waiters, forty persons; of yeomen ushers, six; of grooms in his chamber, eight; of yeomen in his chamber, forty-five daily. He had also almsmen, sometimes more in number than at other times."—*Stow.*

Hither Henry VIII. came masked to a banquet,* where, after the king had intrigued, danced, and accompanied the ladies at mumchance, he took off his disguise, and they "passed the whole night with banquetting, dancing, and other triumphant devices, to the great comfort of the king, and pleasant regard of the nobility there assembled." It is at this banquet that Shakspeare portrays the first meeting of the king with Anne Boleyn.†

It was hither that, when his disgrace befell, the Duke of Suffolk came to bid Wolsey resign the Great Seal, and hence, having delivered an inventory of all his treasures to the king, the Cardinal "took barge at his privy stairs, and so went by water to Putney," on his way to Esher, leaving his palace to his master, who almost immediately occupied it.

Henry VIII. changed the name of York Place to "the King's Manor of Westminster," more generally known as Whitehall, and greatly enlarged it. He also obtained an Act of Parliament enacting that "the entire space between Charing Cross and the Sanctuary at Westminster, from the Thames on the east side to the park wall westward, should

* Cavendish's "Life of Wolsey." † *Henry VIII.*, act i. sc. 4.

from henceforth be deemed the King's whole Palace of Westminster." He erected buildings—a tennis-court, cock-pit, &c.—along the whole southern side of the Park, and formed a vast courtyard by the erection of two gates, the Whitehall Gate and the King Street Gate, over the highway leading to Westminster. The first of these gates, which stood on the Charing Cross side of the present Banqueting House, was a noble work of Holbein, "built with bricks of two colours, glazed, and disposed in a tesselated fashion."* It was embattled at the top, and adorned with eight terra-cotta medallions of noble Italian workmanship.† This gate was pulled down in 1750: the Duke of Cumberland intended to have rebuilt it at the end of the Long Avenue at Windsor, but never carried out his idea. The King Street Gate, which had dome-capped turrets at the sides, was pulled down in 1723.

Henry VIII. began at Whitehall the Royal Gallery of pictures which was continued by Charles I. Holbein had rooms in the palace and a pension of 200 florins. It was "in his closet, at Whitehall, being St. Paul's day" (Jan. 25, 1533), that Henry was married by Dr. Rowland Lee, afterwards Bishop of Chester, to Anne Boleyn (for whom he had previously obtained Suffolk House as a near residence) in the presence of only three witnesses, one of whom was Henry Norris, Groom of the Chamber, afterwards a fellow-victim with her upon the scaffold. From the windows of the great gallery which Henry VIII. built on the site of the present Horse Guards, overlooking the Tilt-Yard, he reviewed 15,000 armed citizens in May, 1539, when an inva-

* Pennant's "Hist. of London," p. 93.

† Three of these—Henry VII., Henry VIII., and Bishop Fisher—are at Hatfield Priory, near Witham, in Essex. Two are at Hampton Court.

sion of England was threatened by the Catholic sovereigns. And at Whitehall he died, Jan. 28, 1546.

"When the physicians announced to those in attendance on the sovereign that his hour of departure was at hand, they shrank from the pain of incurring the last ebullition of his vindictive temper by warning him of the awful change that awaited him. Sir Anthony Denny was the only person who had the courage to inform the king of his real state. He approached the bed, and leaning over it, told him 'that all human help was now in vain; and that it was meet for him to review his past life, and seek for God's mercy through Christ.' Henry, who was uttering loud cries of pain and impatience, regarded him with a stern look, and asked, 'What judge had sent him to pass this sentence upon him.' 'Your grace's physicians,' Denny replied. When these physicians next approached the royal patient to offer him medicine, he repelled them in these words: 'After the judges have once passed sentence on a criminal, they have no more to do with him; therefore begone!' It was then suggested that he should confer with some of his divines. 'I will see none but Cranmer,' replied the king, 'and not him as yet. Let me repose a little, and as I find myself, so shall I determine.' . . . Before the archbishop entered, Henry was speechless. Cranmer besought him to testify by some sign his hope in the saving mercy of Christ; the king regarded him steadily for a moment, wrung his hand, and expired."—*Strickland's Life of Katherine Parr.*

In the next two reigns Whitehall was the scene of few especial events, though it was from hence that Mary I. set forth to her coronation by water, with her sister Elizabeth bearing the crown before her. Hence also on Palm Sunday, 1554, Elizabeth was sent to the Tower, for an imaginary share in Sir Thomas Wyatt's conspiracy. Here, on Nov. 13, 1555, died Gardiner, Bishop of Winchester, his last words being, "I have sinned; I have not wept with Peter."

With Elizabeth, Whitehall again became the scene of festivities. Hence she rode in her robes to open her first Parliament. In the Great Gallery, built by her father, she

received the Speaker and the House of Commons, who came "to move her grace to marriage." The Queen's passion for tournaments was indulged with great magnificence in 1581, before the commissioners who came to urge her to a marriage with the Duc d'Anjou. She seated herself with her ladies in a gallery overhanging the Tilt-Yard, to which was given the name of "The Fortresse of Perfect Beautie." This was stormed by a number of knights singing the Challenge of Desire—"a delectable song"—and by a cannonade of sweet powders and waters. The assailants eventually were attacked by the "Defenders of Beauty," with whom they held a regular tournament, and overwhelmed by whom they confessed their "degeneracy and unworthiness in making Violence accompany Desire." Elizabeth continued to be devoted to masques to her last years, and at sixty-seven, when Hentzner describes her as having a wrinkled face, little eyes, a hooked nose, and black teeth, would still "have solemn dancing," and herself "rise up and dance."* Hither, March 24, 1603, the great Queen's corpse was brought, "covered up," from her favourite palace of Richmond, where she died.

> "The Queen did come by water to Whitehall,
> The oars at every stroke did tears let fall." †

Here it lay in state till its interment; and here, while six ladies were watching round her coffin through the night, "her body burst with such a crack, that it splitted the wood, lead, and cere-cloth; whereupon, the next day she was fain to be new trimmed up."‡

It was from "the Orchard" at Whitehall that the Lords

* Sidney Papers. † Camden's "Remains," p. 524.
‡ Lady Southwell's MS.

of the Council sent a messenger to James I. to acquaint him with the Queen's death and his own accession, and on May 7, 1603, he arrived to take possession of the palace; and in the garden, a few days afterwards, he knighted three hundred gentlemen. It was in this garden, also, that Lord Mounteagle first told the Earl of Salisbury of the Gunpowder Plot. From the cellar of the House of Lords Guy Fawkes was dragged for examination to the bedchamber of James I. at Whitehall, and there being asked by one of the King's Scottish favourites what he had intended to do with so many barrels of gunpowder, replied, "One thing I meant to do was to blow Scotchmen back to Scotland."

Ben Jonson first became known as a poet in the reign of James I., and, to celebrate Prince Charles being made Duke of York and a Knight of the Bath at four years old, his *Masque of Blackness* was acted by the Court in Whitehall, Queen Anne of Denmark and her ladies being painted black, as the daughters of Niger. "A most glorious maske" and many other pageants celebrated the creation of Prince Henry as Prince of Wales in June, 1610. At Whitehall, also, while still wearing deep mourning for this her eldest brother, the Princess Elizabeth was married (Dec. 27, 1612) to the Elector Palatine, commonly known as the "Palsgrave." Another marriage which was celebrated here with great magnificence (Dec. 26, 1613) was that of the king's favourite, Robert Carr, Earl of Somerset, with the notorious Frances Howard, Countess of Essex.

James I. rebuilt the "old rotten slight-builded Banqueting House" of Elizabeth in 1608, but this building was destroyed by fire in 1619. The present Banqueting

House was then begun by Inigo Jones, and completed in 1622, forming only the central portion of one wing in his immense design for a new palace, which, if completed, would have been the finest in the world. The masonry is by a master-mason, Nicholas Stone, several of whose works we have seen in other parts of London.* "Little did James think that he was raising a pile from which his son was to step from the throne to a scaffold."† The plan of Inigo Jones would have covered 24 acres, and one may best judge of its intended size by comparison with other buildings. Hampton Court covers 8 acres, St. James's Palace 4 acres, Buckingham Palace 2½ acres.‡ It would have been as large as Versailles, and larger than the Louvre. Inigo Jones received only 8*s.* 4*d.* a day while he was employed at Whitehall, and £46 per annum for house-rent. The huge palace always remained unfinished.

"Whitehall, the palace of our English kings, which one term'd a good hypocrite, promising less than it performeth, and more convenient within than comely without; to which the nursery of St. James's was an appendant."—*Fuller's Worthies.*

Whitehall attained its greatest splendour in the reign of Charles I.

"During the prosperous state of the King's affairs, the pleasures of the Court were carried on with much taste and magnificence. Poetry, painting, music, and architecture were all called in to make them rational amusements: and I have no doubt that the celebrated festivals of Louis the Fourteenth were copied from the shows exhibited at Whitehall, in its time the most polite court in Europe. Ben Jonson was the laureate, Inigo Jones the inventor of the decorations; Laniere

* He was "payed four shillings and tenpence the day." See his own notes, published by Walpole.

† Pennant.

‡ Timbs, "Curiosities of London."

and Ferabosco composed the symphonies; the King, the Queen, and the young nobility danced in the interludes."—*Walpole's Works*, iii. 271.

The masque of *Comus* was one of those acted here before the king; but Charles was so afraid of the pictures in the Banqueting House being injured by the number of wax lights which were used, that he built for the purpose a boarded room called the "King's Masking House," afterwards destroyed by the Parliament. The gallery towards Privy Garden was used for the king's collection of pictures, afterwards either sold or burnt. The Banqueting House was the scene of hospitalities almost boundless.

"There were daily at his (Charles's) court, eighty-six tables, well furnished each meal; whereof the King's table had twenty-eight dishes; the Queen's twenty-four; four other tables, sixteen dishes each; three other, ten dishes; twelve other, seven dishes; seventeen other, five dishes; three other, four; thirty-two had three; and thirteen had each two; in all about five hundred dishes each meal, with bread, beer, wine, and all other things necessary. There was spent yearly in the King's house, of gross meat, fifteen hundred oxen; seven thousand sheep; twelve hundred calves; three hundred porkers; four hundred young beefs; six thousand eight hundred lambs; three hundred flitches of bacon; and twenty-six boars. Also one hundred and forty dozen of geese; two hundred and fifty dozen of capons; four hundred and seventy dozen of hens; seven hundred and fifty dozen of pullets; fourteen hundred and seventy dozen of chickens; for bread, three hundred and sixty-four thousand bushels of wheat; and for drink, six hundred tons of wine and seventeen hundred tons of beer; together with fish and fowl, fruit and spice, proportionably."—*Present State of London*. 1681.

The different accounts of Charles I.'s execution introduce us to several names of the rooms in the old palace. We are able to follow him through the whole of the last scenes of the 30th of January, 1648. When he arrived, having walked from St. James's, "the King went up

the stairs leading to the Long Gallery" of Henry VIII., and so to the west side of the palace. In the "Horn Chamber" he was given up to the officers who held the warrant for his execution. Then he passed on to the "Cabinet Chamber," looking upon Privy Garden. Here, the scaffold not being ready, he prayed and conversed with Bishop Juxon, ate some bread, and drank some claret. Several of the Puritan clergy knocked at the door and offered to pray with him, but he said that they had prayed *against* him too often for him to wish to pray with them in his last moments. Meanwhile, in a small distant room, Cromwell was signing the order to the executioner, and workmen were employed in breaking a passage through the west wall of the Banqueting House, that the warrant for the execution might be carried out which ordained it to be held "in the open street before Whitehall."

"The reason for breaking through the wall is obvious. Had Charles passed through one of the *lower* windows, the scaffold must necessarily have been so low that it would have been on a level with the heads of the people, a circumstance, for many evident reasons, to be carefully avoided; while, on the other hand, had he passed through one of the *upper* windows, the height would have been so great that no one could have witnessed the scene except those who were immediately on the scaffold."—*Jesse. Memorials of London.*

When Colonel Hacker knocked at the door of the "Cabinet Chamber," the king stretched out his hands to Bishop Juxon and his faithful attendant Herbert, which they kissed, falling upon their knees and weeping. The king himself assisted the old bishop to rise. Then, says Herbert, "the king was led along all the galleries and Banqueting House, and there was a passage broken through the wall, by which the king passed to the scaffold." Below,

in the court between the two gates, through which passed the highway to Westminster, were vast crowds of spectators, while others stood upon the opposite roofs; amongst whom the aged Archbishop Usher was led up to have a last sight of his royal master, but fainted when he beheld him. The regiments of foot and horse drawn up around the scaffold prevented the people from hearing the final words of the king, which were consequently addressed to those immediately around him. He declared his innocence of the crimes laid to his charge, and prayed to God with St. Stephen for forgiveness to his murderers. He said to the Bishop, "I go from a corruptible to an incorruptible crown, where no disturbance can be, no disturbance in the world," and gave him his George, with the single word "Remember." Then, after praying awhile, he laid his neck upon the block, and when he made the sign which was agreed upon, by stretching out his hands, the executioner at one blow severed his head from his body, and held it up, saying, "Behold the head of a traitor." But "a universal groan was uttered by the people (as if by one consent), such as never was heard before." *

Almost from the time of Charles's execution Cromwell occupied rooms in the Cockpit, where the Treasury is now, but soon after he was installed "Lord Protector of the Commonwealth" (Dec. 16, 1653), he took up his abode in the royal apartments, with his "Lady Protectress" and his family. Cromwell's puritanical tastes did not make him averse to the luxury he found there, and, when Evelyn visited Whitehall after a long interval in 1656, he found it "very glorious and well furnished." But the Protectress

* Ellis's "Letters," vol. iii. 333.

could not give up her habits of nimble housewifery, and "employed a surveyor to make her some little labyrinths and trap-stairs, by which she might, at all times, unseen, pass to and fro, and come unawares upon her servants, and keep them vigilant in their places and honest in the discharge thereof." * With Cromwell in Whitehall lived Milton, as his Latin Secretary. Here the Protector's daughters, Mrs. Rich and Mrs. Claypole, were married, and here Oliver Cromwell died (Sept. 3, 1658) while a great storm was raging which tore up the finest elms in the Park, and hurled them to the ground, beneath the northern windows of the palace.

> "His dying groans, his last breath, shakes our isle,
> And trees uncut fall for his funeral pile;
> About his palace their broad roots are toss'd
> Into the air." †

In the words of Hume, Cromwell upon his death-bed "assumed more the character of a mediator, interceding for his people, than that of a criminal, whose atrocious violation of social duty had, from every tribunal, human and divine, merited the severest vengeance." Having inquired of Godwin, the divine who attended him, whether a person who had once been in a state of grace could afterwards be damned, and being assured it was impossible, he said, "Then I am safe, for I am sure that I was once in a state of grace."

Richard Cromwell continued to reside in Whitehall till his resignation of the Protectorate.

On his birthday, the 29th of May, 1660, Charles II.

* The Court and Kitchen of Elizabeth Cromwell, 1664.
† Waller's Poems.

returned to Whitehall. The vast labyrinthine chambers of the palace were soon filled to overflowing by his crowded court. The queen's rooms were facing the river to the east of the Water Gate. Prince Rupert had rooms in the Stone Gallery, which ran along the south side of Privy Gardens, beyond the main buildings of the palace, and beneath him were the apartments of the king's mistresses, Barbara Palmer, Countess of Castlemaine, afterwards Duchess of Cleveland, and Louise de Querouaille, Duchess of Portsmouth. The rooms of the latter, who first came to England with Henrietta, Duchess of Orleans, to entice Charles II. into an alliance with Louis XIV., and whose "childish, simple, baby-face" is described by Evelyn, were three times rebuilt to please her, having "ten times the richness and glory" of the queen's.* Nell Gwynne did not live in the palace, though she was one of Queen Catherine's Maids of Honour! At times, when the river was at high tide, the water would flood the apartments of these ladies. Thus it happened in the kitchen of Lady Castlemaine when the king was coming to sup with her. The cook came to tell her that the chine of beef could not be roasted, for the water had put the fire out. "Zounds," replied the lady, "you may burn the palace down, but the beef must be roasted," so "it was carried to Mrs. Sarah's husband's, and there roasted."† Just before Queen Catherine of Braganza's arrival the king requested the Lords and Commons "to put that compliment upon her that she might not find Whitehall surrounded by water."

The taste for gardening which Charles brought back from Holland was exemplified in the decorations of the Privy

* Evelyn. † Pepys.

Garden. It contained the famous dial, made for him when Prince of Wales by Professor Gunter, and the defacement of which by a drunken nobleman led to the lines of Andrew Marvel—

> "This place for a dial was too insecure,
> Since a guard and a garden could not it defend;
> For so near to the Court they will never endure
> Any witness to show how their time they misspend."

It was from Whitehall that one of the king's mistresses, "La belle Stuart," eloped (March, 1667) with the Duke of Richmond. Pepys has left us descriptions of the balls at Whitehall at this time, how the room was crammed with fine ladies, "to whom the King and Queen came in, with the Duke and Duchess of York and all the great ones;" and, "after seating themselves, the King takes out the Duchess of York, and the Duke the Duchess of Buckingham; the Duke of Monmouth my Lady Castlemaine, and so other lords other ladies, and they danced the brantle. After that, the King led a lady a single coranto; and then the rest of the lords, one after another, other ladies; very noble it was, and great pleasure to see." The last scenes of this reign of pleasure at Whitehall are described by Evelyn—

"I can never forget the inexpressible luxury and profaneness, gaming, dissoluteness, and, as it were, total forgetfulness of God (it being Sunday evening), which this day se'night I was witness of; the King sitting and toying with his concubines, Portsmouth, Cleveland, and Mazarine &c., a French boy singing love-songs in that glorious gallery, whilst about twenty of the great courtiers and other dissolute persons were at basset round a large table, a bank of at least £2000 in gold before them, upon which two gentlemen who were with me made reflections with astonishment. Six days after all was in the dust."

Charles died in Whitehall on Feb. 6, 1684. With his successor the character of the palace changed. James II.,

who continued to make it his principal residence, established a Roman Catholic chapel there.

"March 5, 1685. To my great griefe I saw the new pulpit set up in the Popish Oratorie at Whitehall, for the Lent preaching, masse being publicly said, and the Romanists swarming at Court with greater confidence than had ever been seene in England since the Reformation." —*Evelyn.*

It was from Whitehall that Queen Mary Beatrice made her escape on the night of Dec. 9, 1688. The adventure was confided to the Count de Lauzun and his friend M. de St. Victor, a gentleman of Avignon. The queen on that terrible evening vainly entreated to be allowed to remain and share the perils of her husband; he assured her that it was absolutely necessary that she should precede him, and that he would follow her in twenty-four hours. The king and queen went to bed as usual to avoid suspicion, but rose soon after, when the queen put on a disguise provided by St. Victor. The royal pair then descended to the rooms of Madame de Labadie, where they found Lauzun, with the infant Prince James and his two nurses. The king, turning to Lauzun, said, "I confide my queen and my son to your care: all must be hazarded to convey them with the utmost speed to France." Lauzun then gave his hand to the queen to lead her away, and, followed by the two nurses with the child, they crossed the Great Gallery, and descended by a back staircase and a postern gate to Privy Gardens. At the garden gate a coach was waiting, the queen entered with Lauzun, the nurses, and her child, who slept the whole time, St. Victor mounted by the coachman, and they drove to the "Horse Ferry" at Westminster, where a boat was waiting in which they crossed to Lambeth.

On the 11th the Dutch troops had entered London, and James, having commanded the gallant Lord Craven, who was prepared to defend the palace to the utmost, to draw off the guard which he commanded, escaped himself in a boat from the water-entrance of the palace at three o'clock in the morning. At Feversham his flight was arrested, and he returned amid bonfires, bell-ringing, and every symptom of joy from the fickle populace. Once more he slept in Whitehall, but in the middle of the night was aroused by order of his son-in-law, and hurried forcibly down the river to Rochester, whence, on Dec. 23, he escaped to France. On the 25th of November the Princess Anne had declared against her unfortunate father, by absconding at night by a back staircase from her lodgings in the Cockpit, as the north-western angle of the palace was called, which looked on St. James's Park. Compton, Bishop of London, was waiting for her with a hackney coach, and she fled to his house in Aldersgate Street. Mary II. arrived in the middle of February, and "came into Whitehall, jolly as to a wedding, seeming quite transported with joy."

"She rose early in the morning, and, in her undress, before her women were up, went about from room to room, to see the conveniences of Whitehall. She slept in the same bed where the queen of James II. had slept, and within a night or two sat down to basset. She smiled upon all, and talked to everybody, so that no change seemed to have taken place at Court as to queens, save that infinite throngs of people came to see her, and that she went to our prayers. Her demeanour was censured by many. She seems to be of a good temper, but takes nothing to heart."—*Evelyn. Diary.*

But the glories of Whitehall were now over; William III., occupied with his buildings at Hampton Court and Kensington, never cared to live there, and Mary doubtless stayed

there as little as possible, feeling oppressed by the recollections of her youth spent there with an indulgent father whom she had cruelly wronged, and a stepmother whom she had once loved with sisterly as well as filial affection, and from whom she had parted with passionate grief on her marriage, only nine years before. The Stone Gallery and the late apartments of the royal mistresses in Whitehall were burnt down in 1691, and the whole edifice was almost totally destroyed by fire through the negligence of a Dutch maid-servant in 1697.

The principal remaining fragment of the palace is the *Banqueting House* of Inigo Jones, from which Charles I. passed to execution. Built in the dawn of the style of Wren, it is one of the most grandiose examples of that style, and is perfect alike in symmetry and proportion. That it has no entrance apparent at first sight is due to the fact that it was only intended as a portion of a larger building. In the same way we must remember that the appearance of two stories externally, while the whole is one room, is due to the Banqueting House being only one of four intended blocks, of which one was to be a chapel surrounded by galleries, and the other two divided into two tiers of apartments. The Banqueting House was turned into a chapel by George I., but has never been consecrated, and the aspect of a hall is retained by the ugly false red curtains which surround the interior of the building. It is called the *Chapel Royal of Whitehall*, is served by the chaplains of the sovereign, and is one of the dreariest places of worship in London. The ceiling is still decorated with canvas pictures by Rubens (1635) representing the apotheosis of James I. The painter received £3,000 for

these works. The walls were to have been painted by Vandyke with the History of the Order of the Garter. "What," says Walpole, "had the Banqueting House been if completed?"* Over the entrance is a bronze bust of James I. attributed to Le Sœur.

To this chapel the Seven Bishops came to return thanks immediately after their acquittal. It was St. Peter's Day, and it was remarked that the Epistle was singularly appropriate, being part of the 12th chapter of the Acts, recording Peter's miraculous deliverance from prison.† Archbishop Tillotson (1694) was seized with paralysis here during Divine service on Sunday.‡ "He felt it coming on him; but not thinking it decent to interrupt the Divine service, he neglected it too long." His death immediately preceded that of Queen Mary, who was greatly attached to him.

The *Weathercock* on the north end of the Banqueting House is of historic interest, as having been placed there by James II., that he might watch from his chamber whether it was a wind which would bring the Dutch fleet to England. According as the wind blew from east or west, it was called a Popish or a Protestant wind. Hence the lines in the ballad of Lilibulero—

> "Oh, but why does he stay behind?
> By my soul, 'tis a Protestant wind."

The exterior of the Banqueting House has always been much studied by architects. A dirty little ragged chimney-sweeper was once found drawing its front in chalk upon the basement stones of the building itself, and begged with tears

* Anecdotes of Painting.

† D'Oyley's "Life of Archbishop Sancroft."

‡ Archbishop Whitgift had been similarly attacked with a fatal paralytic seizure at Whitehall.

not to be exposed to his master. The gentleman who found him purchased his indentures and sent him to Rome to study, and he lived to make a large fortune as Isaac Ware the architect.*

In a courtyard behind the Banqueting House is one of our best London statues, that of James II. by Grinling Gibbons. It was erected Dec. 31, 1686, at the expense of Tobias Rustat, a faithful page of the chamber to Charles II. and James II., who thus expended in their honour the money earned in their service. This statue was neither removed in the revolution of 1688, nor injured by the fire which destroyed the palace.

In the wall adjoining Fife House in Whitehall Yard may still, or might lately, be seen the arch of the Gate which led to the Royal Stairs upon the river. On the left of the court is the *United Service Institution*, with a small *Museum*, containing examples of naval, military, and militia uniforms, models of ships, and weapons of all kinds. Amongst historic objects preserved here we may notice—

The Sword of Cromwell at the siege of Drogheda.

The Sword borne by General Wolfe at the siege of Quebec, Sept. 13, 1751.

The Dirk of Lord Nelson as a Midshipman, and the Sword with which he boarded the St. Joseph.

Relics of Captain Cooke, including his chronometer, taken out again by Captain Bligh in 1787, and carried by the mutineers of the *Bounty* to Pitcairn's Island.

Relics of Sir John Franklin's Arctic Expedition, including the chronometers of the ships *Erebus* and *Terror*, which sailed May, 1845.

Relics of the Crimean war, amid which many will look with interest on the stuffed form of "Bob," the dog of the Scots Fusilier Guards, which was present at Alma and Inkerman, and marched into London at the head of the regiment.

* *Builder*, Feb. 5, 1876.

To the east of the Banqueting House is *Scotland Yard*, chiefly known now from its Police Office and Lost Property Office. It derives its name from having been a London residence for the Scottish kings. It was given to them in 959 by King Edgar, when Kenneth III., coming to do homage for his kingdom, was enjoined to return every year "to assist in the forming of the laws." It remained in the hands of the Kings of Scotland till the rebellion of William of Scotland in the reign of Henry II. Afterwards it continued to bear their name, and when Margaret, widow of James IV., slain at Flodden, was reconciled to her brother Henry VIII., after her second marriage with the Earl of Angus, she went to reside there. Scotland Yard had the immunities of a royal palace, and no one could be arrested for debt within its precincts. Milton, when he was Cromwell's Latin Secretary, resided in Scotland Yard. Other famous residents were Inigo Jones (who, with Nicholas Stone the sculptor, buried his money here during the Commonwealth); Sir John Denham the poet; and Sir Christopher Wren. Sir John Vanbrugh the architect built here, from the ruins of the palace, the semi-Grecian semi-Gothic house satirized by Swift in the lines—

> "Now Poets from all quarters ran,
> To see the house of brother Van;
> Look'd high and low, walk'd often round,
> But no such house was to be found:
> One asks a waterman hard by,
> 'Where may the Poet's palace lie?'
> Another of the Thames enquires
> If he has seen its gilded spires?
> At length they in the rubbish spy
> A thing resembling a *Goose-pie*."

It was in Scotland Yard that (in the time of James I.

Lord Herbert of Cherbury was attacked by Sir John Ayres and four ruffians, who tried to assassinate him, on a groundless suspicion of his being the favoured lover of Lady Ayres. He so gallantly defended himself that, though wounded, he put all his assailants to flight.

Beyond the Banqueting House, a row of houses facing the river still commemorates, in its name, the *Privy Gardens* where Latimer preached in a pulpit to Edward VI., who listened to him from a window of the palace, and where Pepys, in a different age, said that "it did him good" to look at Lady Castlemaine's "linen petticoats, laced with rich lace at the bottom."*

In the last days of June, 1850, an anxious crowd were gathered before the gates of No. 4, Privy Gardens to read the bulletins which announced the fluctuations in the health of Sir Robert Peel, who was carried home after his fatal accident on Constitution Hill, and expired in the dining-room of this house.

Opposite Whitehall is, first, the *Admiralty Office*, built by T. Ripley, 1726, on the site of Wallingford House, on the roof of which Archbishop Usher fainted on seeing Charles I. led forth to the scaffold. It has a screen by Adam, with ornaments supposed to be typical of the duties of the place. There is a fine portrait of Nelson here, which was painted at Naples by *Leonardo Guzzardi* for Sir William Hamilton in 1799.

The next building is the *Horse Guards*, so called from the troop constantly on guard here, and first established here in an edifice overlooking the Tilt-Yard, "to watch and restrain the prentices from overawing Parliament." The

* Diary, 21st May, 1662.

building was erected by Vardy in 1753. Two splendid cuirassed and helmeted figures sit like statues on their horses under the little stone pavilions on either side the gate, and are relieved every two hours, while two others on foot,

On Guard at the Horse Guards.

as Taine describes, "posent avec majesté devant les gamins."* The archway in the centre is the royal entrance to St. James's Park, by the ancient Tilt-Yard, now the parade-ground. It was from the Horse Guards

* Notes sur l'Angleterre.

that the funeral procession of the Duke of Wellington set forth.

The next line of buildings, surmounted by a row of the meaningless tea-urns beloved by unimaginative architects, is the *Treasury*, which was first established in the Cockpit of Whitehall, by Charles II., and has remained there ever since. It occupies the site of the apartment in the palace where General Monk, Duke of Albemarle, died, Jan. 4, 1670, and his low-born duchess, Nan Clarges, in the same month. It was from hence also that Anne escaped, and here Guiscard tried to stab Harley, Earl of Oxford, March 8, 1711, but fell under the wounds of Lord Paulet and Mr. St. John. The present buildings, erected by Sir C. Barry, 1846-7, include the Board of Trade, the Home Office, and the Privy Council Office.

In *Downing Street* (named from Sir G. Downing, Secretary of State in 1668) the public offices have now swallowed up all the private residences.

"There is a fascination in the air of this little *cul-de-sac:* an hour's inhalation of its atmosphere affects some men with giddiness, others with blindness, and very frequently with the most oblivious boastfulness."—*Theodore Hook.*

The south side of Downing Street is formed by the magnificent pile of modern Italian buildings by Sir Gilbert Scott, erected 1868—73, to include the *Home Office, Foreign Office, Colonial Office,* and *East India Office.* The Foreign Office, presided over by the Secretary of State for Foreign Affairs, is at the north-west corner of the building, with a grand staircase: cabinet councils are frequently held here. The Colonial Office, facing Parliament Street, is presided over by the Secretary of State for the

Colonies. Lord Nelson and the Duke of Wellington had their only meeting in a waiting-room of the old building. The affairs of the India Office were formerly transacted in the East India House in Leadenhall Street, but were transferred to the Crown when the East India Company came to an end by Act of Parliament, Sept. 1, 1858, and are now managed by a council of twelve members under a Secretary of State. Facing Downing Street is the *Exchequer*, so called from a four-cornered table covered with parti-coloured cloth, which heralds call *chequy*, round which the old court was held.

The stately modern house with high roofs, on the left of Whitehall, is *Montagu House*,* built in 1863 by the Duke of Buccleuch, upon the site of an old family mansion erected immediately after the Court had abandoned Whitehall. The house contains some magnificent Vandykes and one of the noblest collections of *Historical Miniatures* in England, beautifully arranged in large frames on the walls of the principal rooms. The important English miniatures begin with Henry VIII., Catherine of Arragon, Catherine Howard, and those who surrounded them. Elizabeth is represented over and over again, with almost all the leading characters of her age. The Stuart Kings follow, with their wives, mistresses, courtiers, and the chief literary men of their time; and the reigns of the Georges are represented with equal completeness. Many cases are devoted to the Foreign miniatures, of which most are French, and belong to the reigns of Louis XIV., XV., and XVI. Amongst the pictures especially deserving notice are—

In the *Duke's Sitting Room*—

* Montagu House is not shown to the public.

Sir J. Reynolds. Lady Elizabeth Montagu, Duchess of Buccleuch —a most noble portrait.

Lely. Lady Elizabeth Percy, Duchess of Northumberland (*ob.* 1722), as a child, with a dog.

Walker. Portrait of Oliver Cromwell.

Dobson. Portrait of Thomas Hobbes.

Drawing Room.

Rembrandt. Portraits of Himself and his Mother.

D. Teniers. The Harvest Field—at the artist's château of Perck.

Vandevelde. Shipping—a beautiful specimen of the master.

Murillo. St. John and the Lamb.

Andrea Mantegna. A Sibyl and Prophet—in monochrome.

Rubens. The Watering Place.

Music Room.

Raffaelle. Fragment of a Cartoon.

Dining Room.

Vandyke. James Stuart, Duke of Richmond and Lennox.

Vandyke. James Hamilton, Duke of Hamilton.

Mengs. John, Marquis of Monthermer.

Vandyke. Henry Rich, Earl of Holland.

Vandyke. George Gordon, second Marquis of Huntly.

Lely. Anna Maria Brudenel, Countess of Shrewsbury.

Lely. Lady Dorothy Brudenel, Countess of Westmoreland.

Richmond Terrace occupies the site of Richmond House (burnt 1791), built by the Earl of Burlington for Charles, second Duke of Richmond.

On the right is the turn into *King Street*, now a by-way, but long the principal approach to Westminster, in which divers people were smothered when pressing to see Queen Elizabeth and her nobles ride to open Parliament. Here it was that Edmund Spenser the poet "died for lacke of bread," having refused twenty pieces of silver sent him by Lord Essex when it was too late, saying he was "sorry he

had no time to spend them." Here lived Thomas Carew, who wrote—

"He that loves a rosy cheek,
Or a coral lip admires," &c.

Here also, in a house now destroyed, near Blue Boar's Head Yard, resided Mrs. Cromwell, the anxious mother of the Protector, never happy unless she saw her son twice a

Judge Jeffreys' House.

day, and calling out, whenever she heard the report of a gun, "My son is shot." Oliver Cromwell was living here himself when Charles I. was carried in a sedan chair through the street to his trial in Westminster Hall, and hence, six months after the king's execution, he set off in his coach drawn by "six gallant Flanders mares," to his campaign in Ireland. It was down King Street that the

Protector's funeral passed from Whitehall to the Abbey, with his waxen effigy lying upon the coffin.

Behind King Street is *Delahay Street*, where Judge Jeffreys lived in a house marked by its picturesque porch. It was the only house which was allowed to have a private entrance to the Park on the other side. To the left of Parliament Street is *Cannon Row* (originally Channel Row, from a branch of the Thames which once helped to make Thorney Island), where the widow of the Protector Somerset lived. Here is the Office of the Civil Service Commission. *Dorset Court*, opening from hence, formerly commemorated the birthplace of Anne Clifford, "Pembroke, Dorset, and Montgomery."

But we must hasten on, for down Parliament Street we look into a sunlit square, and beyond it rise, in a grim greyness which is scarcely enlivened by their lace-like fret-work, the wondrous buttresses of the most beautiful chapel in the world—that of Henry VII. in Westminster Abbey.

CHAPTER VI.

WESTMINSTER ABBEY.—I.

THE first church on this site was built on the Isle of Thorns —"Thorney Island"— an almost insulated peninsula of dry sand and gravel, girt on one side by the Thames, and on the other by the marshes formed by the little stream Eye,* which gave its name to Tyburn, before it fell into the river. Here Sebert, King of the East Saxons, who died in 616, having been baptized by Mellitus, is said to have founded a church, which he dedicated to St. Peter, either from an association with the great church in Rome, from which Augustine had lately come, or to balance his rival foundation in honour of St. Paul upon a neighbouring hill. Sulcard, the first historian of the Abbey, relates that on a Sunday night, being the eve of the day on which the church was to be consecrated by Bishop Mellitus, Edric the fisherman was watching his nets by the bank of the island. On the opposite shore he saw a gleaming light, and, when he approached it in his boat, he found a venerable man, who desired to be ferried across the stream. Upon their arrival at the island, the myste-

* The Eye, now a sewer, still passes under New Bond Street, the Green Park, and Buckingham Palace, to join the Thames near Vauxhall Bridge.

rious stranger landed, and proceeded to the church, calling up on his way two springs of water, which still exist, by two blows of his staff. Then a host of angels miraculously appeared, and held candles which lighted him as he went through all the usual forms of a church consecration, while throughout the service other angels were seen ascending and descending over the church, as in Jacob's vision. When the old man returned to the boat, he bade Edric tell Mellitus that the church was already consecrated by St. Peter, who held the keys of heaven, and promised that a plentiful supply of fish would never fail him as a fisherman if he ceased to work on a Sunday, and did not forget to bear a tithe of that which he caught to the Abbey of Westminster.

On the following day, when Mellitus came to consecrate the church, Edric presented himself and told his story, showing, in proof of it, the marks of consecration in the traces of the chrism, the crosses on the doors, and the droppings of the angelic candles. The bishop acknowledged that his work had been already done by saintly hands, and changed the name of the place from Thorney to Westminster, and in recollection of the story of Edric a tithe of fish was paid by the Thames fishermen to the Abbey till 1382,* the bearer having a right to sit that day at the prior's table, and to ask for bread and ale from the cellarman.

Beside the church of Sebert arose the palace of the Anglo-Saxon monarchs, to which it served as a chapel, as

* In 1231 the monks of Westminster went to law with the vicar of Rotherhithe for the tithe of salmon caught in his parish, protesting that it had been granted by St. Peter to their Abbey at its consecration.—*Fiete.*

St. George's does to Windsor. It is connected with many of the legends of that picturesque age. Here, while he was attending mass with Leofric of Mercia and his wife, the famous Godiva, Edward the Confessor announced that he saw the Saviour appear as a luminous child. By the wayside between the palace and the chapel sate Michael, the crippled Irishman, who assured Hugolin, the chamberlain, that St. Peter had promised his cure if the king would himself bear him on his shoulders to the church, upon which Edward bore him to the altar, where he was received by Godric, the sacristan, and walked away whole.

Whilst he was an exile Edward had vowed that if he returned to England in safety he would make a pilgrimage to Rome. This promise, after his coronation, he was most anxious to perform, but his nobles refused to let him go, and the pope (Leo IX.) released him from his vow, on condition of his founding or restoring a church in honour of St. Peter. Then, to an ancient hermit near Worcester, St. Peter appeared, "bright and beautiful, like to a clerk," and bade him tell the king that the church to which he must devote himself, and where he must establish a Benedictine monastery, was no other than the ancient minster of Thorney, which he knew so well.

Edward, henceforth devoting a tenth of his whole substance to the work, destroyed the old church, and rebuilt it from the foundation, as the "Collegiate Church of St. Peter at Westminster." It was the first cruciform church erected in England,* and was of immense size for the age, covering the whole of the ground occupied by the present building. The foundation was laid in 1049, and the

* "Novo compositionis genere."—*Matthew Paris.*

church was consecrated December 28, 1065, eight days before the death of the king. Of this church and monastery of the Confessor nothing remains now but the Chapel of the Pyx, the lower part of the Refectory underlying the Westminster schoolroom, part of the Dormitory, and the whole of the lower walls of the South Cloister; but the Bayeux tapestry still shows us in outline the church of the Confessor as it existed in its glory.

The second founder of the Abbey was Henry III., who pulled down most of the Confessor's work, and from 1245 to 1272 devoted himself to rebuilding. The material he employed was first the green sandstone, which has given the name of God-stone to the place in Surrey whence it came, and afterwards Caen stone. The portions which remain to us from his time are the Confessor's Chapel, the side aisles and their chapels, and the choir and transepts. The work of Henry was continued by his son Edward I., who built the eastern portion of the nave, and it was carried on by different abbots till the great west window was erected by Abbot Estney in 1498. Meantime, Abbot Littlington, in 1380, had added the College Hall, the Abbot's House, Jerusalem Chamber, and part of the cloisters. In 1502 Henry VII. pulled down the Lady Chapel, and built his beautiful Perpendicular chapel instead. The western towers were only completed from designs of Sir Christopher Wren (1714), under whom much of the exterior was refaced with Oxfordshire stone, and its original details mercilessly defaced and pared down.

"The Abbey Church formerly arose a magnificent apex to a royal palace, surrounded by its own greater and lesser sanctuaries and almonries; its bell-towers, chapels, prisons, gate-houses, boundary-

walls, and a train of other buildings, of which at the present day we can scarcely form an idea. In addition to all the land around it, extending from the Thames to Oxford Street, and from Vauxhall Bridge Road to the church of St. Mary-le-Strand, the Abbey possessed 97 towns and villages, 17 hamlets, and 216 manors."—*Bardwell's Ancient and Modern Westminster.*

At the dissolution Abbot Benson was rewarded for his facile resignation by being made dean of the college which was established in place of the monastery. In 1541 a bishopric of Westminster was formed, with Middlesex as a diocese, but it was of short existence, for Mary refounded the monastery, and Elizabeth turned her attention entirely to the college, which she re-established under a dean and twelve secular canons.

No one can understand Westminster Abbey, and few can realise its beauties, in a single visit. Too many tombs will produce the same satiety as too many pictures. There can be no advantage, and there will be less pleasure, in filling the brain with a hopeless jumble in which kings and statesmen, warriors, ecclesiastics, and poets, are tossing about together. Even those who give the shortest time to their London sight-seeing should not pay less than three visits to the Abbey. On the first, unwearied by detail, let them have the luxury of enjoying the architectural beauties of the place, with a general view of the interior, the chapter-house, cloisters, and their monastic surroundings. On the second let them study the glorious chapels which surround the choir, and which contain nearly all the tombs of antiquarian or artistic interest. On the third let them labour as far as they can through the mass of monuments which crowd the transepts and nave, which are often mere cenotaphs, and which almost always derive their only interest

from those they commemorate. These three visits may enable visitors to *see* Westminster Abbey, but it will require many more to *know* it—visits at all hours of the day to drink in the glories of the light and shadow in the one great church of England which retains its beautiful ancient colouring undestroyed by so-called "restoration"—visits employed in learning the way by which the minster has grown, arch upon arch, and monument upon monument; and other visits given to studying the epitaphs on the tombs, and considering the reminiscences they awaken.

"Oft let me range the gloomy aisles alone—
Sad luxury! to vulgar minds unknown,
Along the walls where speaking marbles show
What worthies form the hallow'd mould below;
Proud names, who once the reins of empires held;
In arms who triumph'd, or in arts excell'd;
Chiefs, graced with scars, and prodigal of blood;
Stern patriots, who for sacred freedom stood;
Just men, by whom impartial laws were given;
And saints, who taught and led the way to heaven."

Tickell.

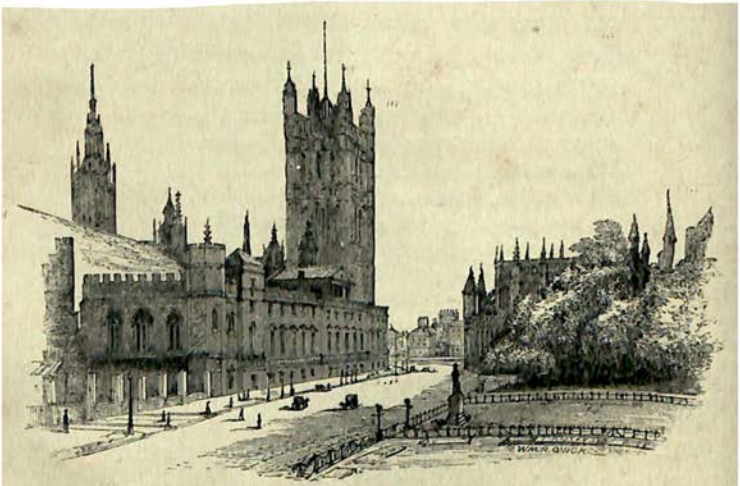
In approaching the Abbey from Parliament Street, the first portion seen is the richly decorated buttresses of Henry VII.'s Chapel. Then we emerge into the open square which still bears the name of Broad Sanctuary, and have the whole building rising before us.

"That antique pile behold,
Where royal heads receive the sacred gold:
It gives them crowns, and does their ashes keep;
There made like gods, like mortals there they sleep,
Making the circle of their reign complete,
These suns of empire, where they rise they set."

Waller.

The outline of the Abbey is beautifully varied and broken by St. Margaret's Church, which is not only

deeply interesting in itself, but is invaluable as presenting the greater edifice behind it in its true proportions. Facing us is the north transept, the front of which, with its statueless niches, beautiful rose-window, and its great triple entrance—imitated from French cathedrals—sometimes called "Solomon's Porch," is the richest part of the building externally, and a splendid example of the Pointed



At Westminster.

style. Beyond Wren's poor towers is the low line of grey wall which indicates the Jerusalem Chamber.

Facing the Abbey, on the left, are Westminster Hall and the Houses of Parliament, which occupy the site of the ancient palace of our sovereigns. Leaving these and St. Margaret's for a later chapter, let us proceed at once to enter the Abbey.

The nave and transepts are open free; the chapels surrounding the choir are shown on payment of 6*d.*

Hours of Divine service, 7.45 A.M., 10 A.M., and 3 P.M. From the first Sunday after Easter till the last Sunday in July there is a special evening service with a sermon in the nave at 7 P.M. "Vox quidem dissona, sed una religio" has been the maxim of Dean Stanley in his choice of the preachers for the services.

Three miles of hot water completely warm the Abbey in winter.

Behind the rich lace-work of Henry VII.'s Chapel, and under one of the grand flying buttresses of the Chapter-House, through a passage hard by which Chaucer lived, we reach the door of the Poets' Corner, where Queen Caroline vainly knocked for admission to share in the coronation of her husband George IV. This is the door by which visitors generally enter the Abbey.

"The moment I entered Westminster Abbey I felt a kind of awe pervade my mind which I cannot describe; the very silence seemed sacred."—*Edmund Burke.*

"On entering, the magnitude of the building breaks fully upon the mind. The eye gazes with wonder at clustered columns of gigantic dimensions, with arches springing from them to such an amazing height. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the great men of past times, who have filled history with their deeds, and earth with their renown."—*Washington Irving.*

"How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arch'd and ponderous roof,
By its own weight made steadfast and immovable,
Looking tranquillity!"—*Congreve.*

"They dreamed not of a perishable home
Who thus could build. Be mine, in hours of fear
Or grovelling thought, to seek a refuge here,
And through the aisles of Westminster to roam,
Where bubbles burst, and folly's dancing foam
Melts, if it cross the threshold."—*W. Wordsworth.*

"Here where the end of earthly things
Lays heroes, patriots, bards, and kings,
Where stiff the hand and still the tongue
Of those who fought, and spoke, and sung;
Here, where the fretted aisles prolong
The distant notes of holy song,
As if some angel spoke again,
'All peace on earth, goodwill to man,'
If ever from an English heart,
Oh, here let prejudice depart!"—*Walter Scott.*

The name *Poets' Corner*, as applied to the southern end of the south transept, is first mentioned by Goldsmith. The attraction to the spot as the burial-place of the poets arose from its containing the grave of Chaucer, "the father of English poets," whose tomb, though it was not erected till more than a hundred years after his death (1551), is the only ancient monument in the transept. Here, as Addison says, "there are many poets who have no monuments, and many monuments which have no poets." Though many of the later monuments are only cenotaphs, they are still for the most part interesting as portraying those they commemorate. That which strikes every one is the wonderful beauty of the colouring in the interior. Architects will pause to admire the Purbeck marble columns with their moulded, not sculptured, capitals; the beauty of the triforium arcades, their richness so greatly enhanced by the wall-surface above being covered with a square diaper; the noble rose-windows; and, above all, the perfect proportions of the whole. But no knowledge of architecture is needed for the enjoyment of the colouring—of the radiant hues of the stained-glass, which enhances the depth of the shadows amid the time-stained arches, and floods the roof and its beautiful tracery with light.

Few, however, among the hundreds who visit it daily are led to the Abbey by its intrinsic beauty, but rather because it is "the silent meeting-place of the great dead of eight centuries"—the burial-place of those of her sons whom, at different times of her taste and judgment, England has delighted to honour with sepulture in "the great temple of silence and reconciliation, where the enmities of twenty generations lie buried." *

"Let us now praise famous men, and our fathers that begat us. The Lord hath wrought great glory by them through his great power from the beginning. Such as did bear rule in their kingdoms, men renowned for their power, giving counsel by their understanding. Leaders of the people by their counsels, and by their knowledge of learning meet for the people, wise and eloquent in their instructions. Such as found out musical tunes, and recited verses in writing: rich men furnished with ability, living peaceably in their habitations. All these were honoured in their generation, and were the glory of their times. . . . . Their bodies are buried in peace, but their name liveth for evermore."—*Ecclesiasticus* xliv. 1—7, 14.

"When I am in a serious humour, I very often walk by myself in Westminster Abbey; where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness that is not disagreeable.

"When I look upon the tombs of the great, every notion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with grief of parents upon a tombstone, my heart melts with compassion; when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by the side of those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together."—*Addison, Spectator*, No. 26.

* Macaulay.

"Death openeth the gate to good fame, and extinguisheth envy; above all, believe it, when a man hath obtained worthy ends and expectations, the sweetest canticle is 'Nunc Dimittis.'"—*Lord Bacon.*

"O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none hath dared, thou hast done; and whom all the world hath flattered, thou only hast cast out of the world and despised; thou hast drawn together all the far-stretched greatness, all the pride, cruelty, and ambition of man, and covered it all over with these two words, *Hic jacet.*"—*Sir W. Raleigh. Hist. of the World.*

"The best of men are but men at the best."—*General Lambert.*

Those who look upon the tombs of the poets can scarcely fail to observe, with surprise, how very few are commemorated here whose works are read now, how many whose very existence is generally forgotten.*

"I have always observed that the visitors to the Abbey remain longest about the simple memorials in Poets' Corner. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions."—*Washington Irving. The Sketch Book.*

Beginning to the right from the entrance, we find the monuments of—

Michael Drayton, author of the "Polyolbion," who "exchanged his laurell for a crowne of glory" in 1631. His bust was erected here by Anne Clifford, "Dorset, Pembroke, and Montgomery."

* We look in vain for any monuments to Sir Philip Sidney, Christopher Marlowe, Robert Southwell, John Donne, Thomas Carew, Philip Massinger, Sir John Suckling, George Sandys, Francis Quarles, Thomas Heywood, Richard Lovelace, Robert Herrick, George Withers, Henry Vaughan, Andrew Marvell, Thomas Otway, Izaak Walton, Thomas Parnell, Edmund Waller, William Somerville, William Collins, Edward Moore, Allan Ramsay, William Shenstone, William Falconer, Mark Akenside, Thomas Chatterton, Tobias Smollett, Thomas Wharton, Robert Burns, James Beattie, James Hogg, George Crabbe, Felicia Hemans, L. E. Landon, and John Keats. Even the far greater memories of Walter Scott, Samuel Taylor Coleridge, Percy Bysshe Shelley, and Walter Savage Landor are unrepresented. Stained windows are supposed to commemorate George Herbert and William Cowper.

"Doe pious marble! let thy readers knowe
What they, and what their children owe
To Drayton's name, whose sacred dust
We recommend unto thy trust.
Protect his mem'ry, and preserve his storye,
Remaine a lastinge monument of his glorye;
And when thy ruines shall disclame
To be the treasrer of his name:
His name, that canot fade, shall be
An everlasting monument to thee."

"Mr. Marshall, the stone-cutter of Fetter Lane, told me that these verses were made by Mr. Francis Quarles, who was his great friend. 'Tis pity they should be lost. Mr. Quarles was a very good man."—*Aubrey.*

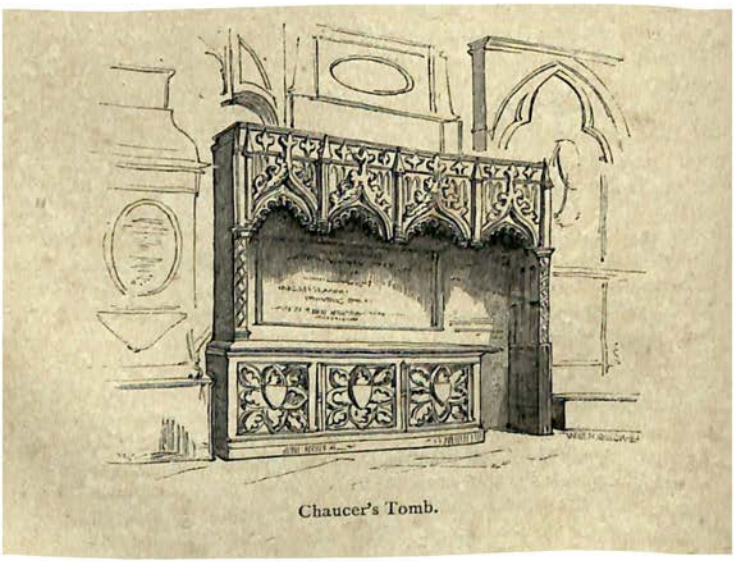
"There is probably no poem of this kind in any other language comparable together in extent and excellence to the Poly-olbion. Yet perhaps no English poem, known as well by name, is so little known beyond its name."—*Hallam. Intro. to Lit. Hist.*

Barton Booth, the actor, 1733, with a medallion. Being educated at Westminster, where he was the favourite of Dr. Busby, he was first induced to take to the stage by the admiration he excited while acting in one of Terence's plays as a schoolboy. He was the original "Cato" n Addison's play.

John Philips, 1708, buried at Hereford, an author, whose once celebrated poem, "The Splendid Shilling," is now almost forgotten. Milton was his model, and "whatever there is in Milton which the reader wishes away, all that is obsolete, peculiar, or licentious, is accumulated with great care by Philips."* The monument was erected by the poet's friend, Sir Simon Harcourt. The epitaph is attributed to Dr. Smalridge. The line, "Uni Miltono secundus, primoque pæne par," was effaced under Dean Sprat, not because of its almost profane arrogance, but because the royalist dean would not allow even the name of the regicide Milton to appear within the Abbey —it was "too detestable to be read on the wall of a building dedicated to devotion." The line was restored under Dean Atterbury.† Philips's poem of "Cyder" is commemorated in the bower of apple entwined with laurel which encircles his bust, and the inscription, "Honos erat huic quoque Pomo."

* Johnson's "Lives of the Poets." † Ibid.

Geoffrey Chaucer, 1400. A grey marble altar-tomb with a canopy, erected by Nicholas Bingham in the reign of Edward VI. This "Maister Chaucer, the Flour of Poetes," is chiefly known from his "Canterbury Tales," by which a company of pilgrims, who meet at the Tabard Inn in Southwark on their way to the shrine of St. Thomas à Becket, are supposed to beguile their journey. The fortunes of Chaucer followed those of John of Gaunt, who married the sister of the poet's wife, Philippa de Rouet, and he was at one time imprisoned for his championship of the followers of Wickliffe. He was buried



Chaucer's Tomb.

"in the Abbey of Westminster, before the chapel of St. Bennet."* The window above the tomb was erected to the poet's memory in 1868.

"Chaucer lies buried in the south aisle of St. Peter's, Westminster, and now hath got the company of Spenser and Drayton, a pair royal of poets, enough almost to make passengers' feet to move metrically, who go over the place where so much poetical dust is interred."—*Fuller.*

*Caxton in his ed. of Chaucer's trans. of Boethius.

Abraham Cowley, 1667. The monument stands above the grave of the poet, and was erected by George Villiers, second Duke of Buckingham. Dean Swift wrote the inscription to "the Pindar, Horace, and Virgil of England, and the delight, ornament, and admiration of his age." Cowley was zealously devoted to the cause of Charles I., but was cruelly neglected by Charles II., though, on hearing of his death, the king is reported to have said that "he (Cowley) had not left a better man behind him." The popularity of Cowley had already waned in the days of Pope, who wrote—

> "Who now reads Cowley? If he pleases yet,
> His moral pleases, not his pointed wit:
> Forget his epic, nay, Pindaric, art,
> But still I love the language of his heart."

(Above Chaucer) an epitaph to *John Roberts*, 1776, the "very faithful secretary" to Henry Pelham.

John Dryden, 1700. A bust by Scheemakers, erected by Sheffield, Duke of Buckingham. Pope wrote the couplet—

> "This Sheffield raised; the sacred dust below
> Was Dryden once: the rest who does not know?"

Dryden, who succeeded Sir William Davenant as poet-laureate, was educated at Westminster School. He shifted his politics with the Restoration, having previously been an ardent admirer of Cromwell. His twenty-seven plays are now almost forgotten, and so are his prose works, however admirable. His reputation chiefly rests on his "Ode for St. Cecilia's Day," and the musical opening lines of his "Hind and Panther," written after his secession to the Church of Rome, in the second part of which he represented the milk-white hind (Rome) and the spotted panther (the Church of England) as discussing theology. He was buried at the feet of Chaucer (see Ch. III.).

Near Dryden lies *Francis Beaumont*, the dramatist, 1616.

Returning to the south entrance, and turning left, we find monuments to—

Ben Jonson, 1637, who was educated at Westminster School, but afterwards became a bricklayer, then a soldier, and then an actor. His comedies found such favour with James I. that he received a pension of a hundred marks, with the title of poet-laureate, in 1616. His pension was increased by Charles I., but he died in great poverty in the neigh-

bourhood of the Abbey, where he was buried in the north aisle of the nave. "*Every Man in His Humour* and *The Alchymist* are perhaps the best of his comedies; but there is hardly one of his pieces which, as it stands, would please on the stage in the present day, even as most of them failed to please in his own time."* His allegorical monument, by *Rysbrack*, was erected in 1737.

Samuel Butler, 1680, buried at St. Paul's, Covent Garden; the author of "Hudibras," a work which, when it came out, "was incomparably more popular than "Paradise Lost;" no poem in our language rose at once to greater reputation."†

"By the first paragraph the reader is amused, by the next he is delighted, and by a few more constrained to astonishment. But astonishment is a tiresome pleasure; he is soon weary of wondering, and longs to be diverted."—*Johnson.*

The bust was erected by John Barber, Lord Mayor, "that he who was destitute of all things when alive, might not want a monument when dead."

Edmond Spenser, 1598, with the epitaph, "Here lyes expecting the second comminge of our Saviour Christ Jesus, the body of Edmond Spencer, the Prince of Poets in his tyme, whose divine spirrit needs noe othir witnesse then the workes which he left behinde him." He died in King Street, Westminster, and was buried here at the expense of Devereux, Earl of Essex, the spot being selected for his grave on account of its vicinity to Chaucer.

"His hearse was attended by poets, and mournful elegies and poems, with the pens that wrote them, were thrown into his tomb. What a funeral was that at which Beaumont, Fletcher, Jonson, and, in all probability, Shakspeare, attended!—what a grave in which the pen of Shakspeare may be mouldering away!"—*Stanley. Memorials of Westminster.*

It is by his "Faerie Queene" that Spenser is chiefly known now, but his "Shepheardes Calendar" was so much admired by Dryden that he considered it "not to be matched in any modern language."

"Our sage and serious Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas."—*Milton.*

"The grave and diligent Spenser."—*Ben Jonson.*

"Here's that creates a poet."—*Quarles.*

Thomas Gray, 1771, buried at Stoke Pogis, chiefly known as the author of the "Elegy written in a Country Churchyard," which Byron

* Schlegel's "Lectures on Dramatic Art and Lit."
† Hallam, "Introduct. to Lit. Hist."

justly calls "the corner-stone of his glory." The monument is by *John Bacon*. The Lyric Muse is represented as holding his medallion-portrait, and points to a bust of Milton. Beneath are the lines of Mason—

"No more the Græcian muse unrival'd reigns;
To Britain let the nations homage pay:
She felt a Homer's fire in Milton's strains,
A Pindar's rapture in the lyre of Gray."

John Milton, 1671, buried at St. Giles's, Cripplegate (see Vol. I. Ch. VII.). The monument, by *Rysbrack*, was erected in 1737, when Dr. Gregory said to Dr. Johnson, "I have seen erected in the church a bust of that man whose name I once knew considered as a pollution of its walls." * It was set up at the expense of Auditor Benson, who "has bestowed more words upon himself than upon Milton," † whence Pope's line in the Dunciad—

"On poets' tombs see Benson's titles writ."

William Mason, 1797, buried at Aston in Yorkshire, of which he was rector. His dramatic poems of "Elfrida" and "Caractacus" are the least forgotten of his works. His monument, by the elder Bacon, bears a profile medallion, with an inscription by Bishop Hurd—"Poetæ, si quis alius culto, casto, pio."

Thomas Shadwell, 1692, who died of opium, and is buried at Chelsea. He was poet-laureate in the time of William III. He "endeavoured to make the stage as grossly immoral as his talents admitted," but "was not destitute of humour." ‡ Rochester said of him that if he had burnt all he wrote, and printed all he spoke, he would have had more wit and humour than any other poet. His rivalry with Dryden excited the ill-natured lines—

"Mature in dulness from his tender years,
Shadwell alone, of all my sons, is he
Who stands confirm'd in full stupidity:
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense." §

The monument, erected by the poet's son, Sir John Shadwell, bears his pert-looking bust crowned with laurel, by *Ryswick*.

Matthew Prior, 1721, educated at Westminster School, whence he was removed to serve as tapster in the public-house of an uncle at

* Johnson's "Lives of the Poets."
† Johnson.
‡ Hallam, "Lit. Hist. of Europe."
§ Mac Flecknoe.

Charing Cross. His knowledge of the Odes of Horace here attracted the attention of Lord Dorset, who sent him to St. John's College at Cambridge, and under the same patronage he rose to be Gentleman of the Bedchamber to William III. and Under Secretary of State, &c. "Alma" and "Solomon" were considered his best works by his contemporaries; now no one reads them. He died at Wimpole in Cambridgeshire, and was buried by his own desire at the feet of Spenser. His bust, by *Coysevox*, was given by Louis XIV. His epitaph, by Dr. Freind, tells how, "while he was writing the History of his own Times, Death interfered, and broke the thread of his discourse."

Granville Sharp, 1813, buried at Fulham. His monument, with a profile medallion by *Chantrey*, was erected by the African Institution, in gratitude for his philanthropic exertions for the abolition of slavery.

Charles de St. Denis, M. de St. Evremond, 1703, the witty and dissolute favourite of Charles II. A tablet and bust.

Christopher Anstey, 1805, whose fame rests solely upon the "New Bath Guide," which, however, made him one of the most popular poets of his day!

Thomas Campbell, 1844. The author of "Hohenlinden" and "Gertrude of Wyoming." Beneath his statue by *Marshall* are engraved some striking lines from his "Pleasures of Hope," which Byron considered "one of the most beautiful didactic poems in our language."

Mrs. (Hannah) Pritchard, 1768, the actress, "by Nature for the stage designed," as she is described in her epitaph by Whitehead.

Robert Southey, poet-laureate, 1843, buried at Crosthwaite. A bust by *Weekes*. He left above fifty published works, but is immortalised by his "Thalaba," "Madoc," "Roderick," and the "Curse of Kehama."

William Shakspeare, 1616, buried at Stratford-on-Avon.

> "In poetry there is but one supreme,
> Though there are other angels round his throne,
> Mighty and beauteous, while his face is hid."
>
> *W. S. Landor.*

The monument, by *Kent* and *Scheemakers*, was erected by public subscription in 1740. The lines from the *Tempest* inscribed on the scroll which the figure holds in his hand seem to have a peculiar application in the noble building where they are placed—

> "The cloud-capp'd towers, the gorgeous palaces,
> The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a rack behind."

James Thomson, 1748, buried at Richmond. His monument, designed by *Robert Adam*, is a figure leaning upon a pedestal, which bears in relief the Seasons, in commemoration of the work which has caused Thomson to rank amongst the best of our descriptive poets.

Nicholas Rowe, 1718, poet-laureate of George I., the translator of Lucan's "Pharsalia," and author of the *Fair Penitent* and *Jane Shore*. His only daughter, Charlotte Fane, is commemorated with him in a monument by *Rysbrack*. The epitaph, by Pope, alludes to Rowe's widow in the lines—

"To these so mourn'd in death, so lov'd in life,
The childless parent and the widow'd wife,
With tears inscribes this monumental stone,
That holds their ashes, and expects her own."

But, to the poet's excessive annoyance, after the stone was put up, the widow married again.

John Gay, 1732, chiefly known by his "Fables," and by the play called the *Beggars' Opera*, which was thought to do so much towards corrupting the morals of his time, and which gave its author the name of the "Orpheus of Highwaymen." His monument, by *Rysbrack*, was erected by the Duke and Duchess of Queensberry, who "loved this excellent person living, and regretted him dead." The Duchess was the "lovely Kitty" of Prior's verse, when

"Gay was nursed in Queensberry's ducal halls."

Under a medallion portrait of the poet are his own strange lines—

"Life is a jest, and all things show it,
I thought so once, and now I know it."

And beneath is an epitaph by Pope, who was his intimate friend.

Oliver Goldsmith, 1774, buried at the Temple, author of the "Vicar of Wakefield" and the "Deserted Village." Sir J. Reynolds chose the site for the monument, and Dr. Johnson wrote the inscription in Latin, flatly refusing to accede to the petition of all the other friends of Goldsmith (expressed in a round-robin), that he would celebrate the poet's fame in the language in which he wrote. The medallion is by *Nollekens*.

Beyond this, we may consider ourselves to pass from the Poets' Corner, and to enter upon the "historical and learned side of the south transept."

John, Duke of Argyle and Greenwich, 1743, buried in Henry VII.'s Chapel. A Roman statue with allegorical figures, by *Roubiliac*. Canova considered the figure of Eloquence (deeply attentive to the Duke's oratory) "one of the noblest statues he had seen in England." The epitaph is by Paul Whitehead.

"It is said that, through the influence of Sir Edward Walpole, the monument in memory of John, Duke of Argyle and Greenwich, was confided to the hands of Roubiliac. The design is a splendid conceit —the noble warrior and orator is stretched out and expiring at the foot of a pyramid, on which History is writing his actions, while Minerva looks mournfully on, and Eloquence deplores his fall. The common allegorical materials of other monuments are here. Even History is inscribing a conceit—she has written John, Duke of Argyle and Gr—— there she pauses and weeps. There is a visible want of unity in the action, and in this work at least Roubiliac merits the reproach of Flaxman, that 'he did not know how to combine figures together so as to form an intelligible story.' Yet no one, before or since, has shown finer skill in rendering his figures individually excellent. Argyle indeed seems reluctant to die, and History is a little too theatrical in her posture; but all defects are forgotten in looking at the figure of Eloquence, with her supplicating hand and earnest brow."—*Allan Cunningham.*

George Frederick Handel, 1759. The tomb is the last work of *Roubiliac*, who cast the face after death. The skill of Roubiliac is conspicuous in the ease which he has given to the unwieldy figure of the great musician. "He who composed the *Messiah* and the *Israel in Egypt* must have been a poet, no less than a musician, of no ordinary degree. Therefore he was not unfitly buried in Poets' Corner, apart from his tuneful brethren. Not less than three thousand persons of all ranks attended the funeral."—*Stanley.*

William Makepeace Thackeray, buried at Kensal Green, the honoured author of "Vanity Fair," "Esmond," and "The Newcomes." A bust.

Joseph Addison, 1719, whose contributions to the *Tatler* and *Spectator* have caused him to be regarded as the greatest of English essayists, and whose character stood equally high as an author, a man, and a Christian. His statue, by *Westmacott*, stands on a pedestal

surrounded by the nine Muses. As we look at it we may remember how he was accustomed to walk by himself in Westminster Abbey, and meditate on the condition of those who lay in it.

"It represents him, as we can conceive him, clad in his dressing-gown, and freed from his wig, stepping from his parlour at Chelsea into his trim little garden, with the account of the Everlasting Club, or the Loves of Hilpa and Shalum, just finished for the next day's *Spectator*, in his hand. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners. It was due, above all, to the great satirist, who alone knew how to use ridicule without abusing it, who, without inflicting a wound, effected a great social reform, and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism."—*Macaulay.*

Thomas Babington Macaulay, the poet and historian, 1859. A bust. On his gravestone is inscribed, "His body is buried in peace, but his name liveth evermore."

Isaac Barrow, 1677, the wit, mathematician, and divine. He was the college tutor of Sir Isaac Newton, whose optical lectures were published at his expense. He died (being Master of Trinity, Cambridge) at one of the canonical houses in the cloisters. In the words of his epitaph, he was "a man almost divine, and truly great, if greatness be comprised in piety, probity, and faith, the deepest learning, equal modesty, and morals in every respect sanctified and sweet."

James Wyatt, the architect, 1813. A tablet.

(Above) *Dr. Stephen Hales*, 1761, philosopher and botanist. The monument, by *Wilton*, was erected by Augusta, "the mother of that best of kings, George III." Religion stands on one side of the monument lamenting the deceased, while Botany, on the other, holds his medallion, and, beneath, the Winds appear on a globe, in allusion to the invention of ventilation by Hales.

Isaac Casaubon, 1619, the famous critic and scholar, editor of Persius and Polybius, who received a canonry of Westminster from James I. On the monument, erected by Bishop Morton, is to be seen the monogram of Izaak Walton, scratched by the angler himself, with the date 1658.

John Ernest Grabe, 1714, the orientalist, buried at St. Pancras. He was induced to reside in England by his veneration for the Reformed Church, and was editor of a valuable edition of the Septuagint.

William Camden, 1623 (buried before St. Nicholas's Chapel), the antiquary—"the British Pausanias," who, a house-painter's son, became head-master of Westminster. The office of Clarencieux King at Arms, which was bestowed upon him in 1597, gave him time to become the author of the "Britannia," which caused him to be looked upon as one of the glories of the reign of Elizabeth: he was afterwards induced by Lord Burleigh to write the annals of that reign. The nose of the effigy was broken by some Cavaliers, who broke into the abbey to destroy the hearse of the Earl of Essex, but it was restored by the University of Oxford.

"It is most worthy to be observed with what diligence he (Camden) inquired after ancient places, making hue and cry after many a city which was run away, and by certain marks and tokens pursuing to find it; as by the situation on the Roman highways, by just distance from other ancient cities, by some affinity of name, by tradition of the inhabitants, by Roman coins digged up, and by some appearance of ruins. A broken urn is a whole evidence; or an old gate still surviving, out of which the city is run out. Besides, commonly some new spruce town not far off is grown out of the ashes thereof, which yet hath as much natural affection as dutifully to own these reverend ruins for her mother."—*Fuller*.

David Garrick, 1779, the actor. His figure, throwing aside a curtain and disclosing a medallion of Shakspeare, is intended to be allegorical of the way in which his theatrical performance unveiled the beauties of Shakspeare's works.

> "To paint fair nature, by divine command,
> Her magic pencil in his glowing hand,
> A Shakspeare rose,—then to expand his fame,
> Wide o'er this 'breathing world,' a Garrick came.
> Though sunk in death the forms the Poet drew,
> The Actor's genius bade them breathe anew:
> Though, like the Bard himself in night they lay,
> Immortal Garrick called them back to day."
>
> *Epitaph by Pratt.*

George Grote, 1871, the historian of Greece. A bust by *G. Bacon*.

Amongst the illustrious dead who have tombstones in this transept, but no monuments upon the walls, are (beginning from the south wall)—

Sir John Denham, 1618, the poet of "Cooper's Hill," "deservedly considered as one of the fathers of English poetry." *

Dr. Samuel Johnson, 1784, the essayist, critic, and lexicographer. He was buried here by his friend Garrick, contrary to his desire that he might rest at Adderley in Shropshire, which belonged to his friend Lady Corbet, cousin of Mrs. Thrale. His monument is in St. Paul's.

Richard Brinsley Sheridan, 1816, the dramatist (author of the *Rivals*, the *Duenna*, and the *School for Scandal*), who, being for many years in Parliament, obtained an extraordinary reputation as an orator by his "Begum Charge" before the House of Commons, in the proceedings against Warren Hastings. He was suffered to die in great poverty, yet his funeral was conducted with a magnificence which called forth the verses of Moore—

"Oh! it sickens the heart to see bosoms so hollow,
And spirits so mean in the great and high-born,
To think what a long line of titles may follow
The relics of him who died—friendless and lorn!

How proud can they press to the funeral array
Of one whom they shunned in his sickness and sorrow:—
The bailiffs may seize his last blanket to-day,
Whose pall shall be held up by nobles to-morrow."

John Henderson, the actor, 1785—equally great in comedy and tragedy.

Mary Eleanor Bowes, 1800, the beautiful and unfortunate ninth Countess of Strathmore, buried amongst the poets on account of her brilliant wit and her extraordinary mental acquirements.

Dr. Thomas Parr, "of ye county of Salop, born in A.D. 1483. He lived in the reignes of ten princes, viz.—King Edward IV., King Edward V., King Richard III., King Henry VII., King Henry VIII., King Edward VI., Queen Mary, Queen Elizabeth, King James, King Charles; aged 152 years, and was buryed here, 1635."

Charles Dickens, 1870 (the grave is near that of Thackeray), the illustrious author of many works, of which the "Pickwick Papers," "Oliver Twist," "Dombey and Son," and "David Copperfield" are the best known.

Sir William Davenant, 1668, who succeeded Ben Jonson as poet-laureate to Charles I., being son of a vintner at Oxford. He was

* Dr. Johnson.

buried in the grave of Thomas May, the poet (disinterred at the Restoration), with the inscription, "O Rare Sir William Davenant."

Sir Richard Moray, 1673, one of the founders of the Royal Society, called by Bishop Burnet "the wisest and worthiest man of his age."

James Macpherson, 1796, author of "Ossian," brought hither from Inverness.

Robert Adam, 1792, architect of the Adelphi Terrace and Osterley Park, &c.

Sir William Chambers, 1796, architect of Somerset House.

William Gifford, 1826, the eminent critic, best known as the editor of the *Quarterly Review* from its commencement in 1819 to 1824.

John Ireland, Dean of Westminster, 1842, founder of the Ireland scholarships at Oxford.

(By the grave of Grote) *Connop Thirlwall*, Bishop of St. David's, the rival historian of Greece, 1875.

Between the pillars opposite Dryden's tomb is a slab from which the brass has been torn away, covering the grave of Hawle, the knight murdered in the choir, 1378, during the Abbey service, by a breach of the rights of sanctuary.

Against the screen of the choir, on the right of its entrance, are the tombs of—

Dr. Richard Busby, 1695, for fifty-five years head-master of Westminster School. His noble statue (by *F. Bird*) does not seem suggestive of the man who declared that "the rod was his sieve, and that whoever could not pass through that, was no boy for him." He is celebrated for having persistently kept his hat on when Charles II. came to visit his school, saying that it would never do for the boys to think any one superior to himself.

"As we stood before Dr. Busby's tomb, the knight (Sir Roger de Coverley) uttered himself again: 'Dr. Busby! a great man! he whipped my grandfather; a very great man! I should have gone to him myself, if I had not been a blockhead; a very great man!"—*Addison, in the Spectator.*

Dr. William Vincent, 1815, head-master and dean. A tablet.

Dr. Robert South, 1716, Archdeacon of Westminster. As a West-

minster boy, when leading the devotions of the school, he boldly prayed for Charles I. by name on the morning of his execution. He was afterwards chaplain to James, Duke of York; Canon of Christ Church, Oxford, and of Westminster, of which he refused the Deanery when it was offered to him on the death of Dean Sprat. He was equally famous for his learning and wit, and for his theological and political intolerance. Bishop Burnet speaks of him as "this learned but ill-natured divine."

"South had great qualifications for that popularity which attends the pulpit, and his manner was at that time original. Not diffuse, not learned, not formal in argument like Barrow, with a more natural structure of sentences, a more pointed, though by no means a more fair and satisfactory, turn of reasoning, with a style clear and English, free from all pedantry, but abounding with those colloquial novelties of idiom which, though now become vulgar and offensive, the age of Charles II. affected; sparing no personal or temporary sarcasm; but if he seems for a moment to tread on the verge of buffoonery, recovering himself by some stroke of vigorous sense and language; such was the witty Dr. South, whom the courtiers delighted to hear."—*Hallam. Lit. Hist. of Europe.*

"South's sentences are gems, hard and shining: Voltaire's look like them, but are only French paste."—*Guesses at Truth.*

We may now enter "the solemn by-ways of the Abbey"—the aisles surrounding the choir, outside which are a number of hexagonal chapels, which were probably built by Henry III. in imitation of those which he had himself seen in the course of construction in several of the northern cathedrals of France. These chapels contain all that is most precious in the Abbey. The gates of the choir-aisles are guarded by vergers.

[The chapels are freely opened to the public on Mondays; on other days a fee of sixpence is deposited on entering, and visitors are shown round by a verger.

Visitors may, however, on application, obtain permission to linger in the chapels and to examine them by themselves, which will be imperative with all who are interested in the historic or art treasures they contain.

Permission to draw in the chapels may be obtained by personal or

written application to the Dean; and no church in the world—not even St. Mark's at Venice, St. Stephen's at Vienna, or the Mosque at Cordova—affords such picturesque subjects.

Royal tombs, when given here in small type, with other tombs most important in the history of art, are marked with an asterisk.]

On entering the aisles of the choir, we pass at once from the false taste of the last two centuries, to find the surroundings in harmony with the architecture. The ancient altars are gone, very little of the old stained glass remains, several of the canopies and many of the brasses and statuettes have been torn from the tombs; but, with these exceptions, the hand of the worst of destroyers—the "restorers"—has been allowed to rest here more than any other of our great English churches, and, except in the introduction of the atrocious statue of Watt and the destruction of some ancient screens for the monuments of Lord Bath and General Wolfe, there is little which jars upon the exquisite colouring and harmonious beauty of the surroundings.

On the left is the Gothic "tomb of touchstone" erected by Henry III. to *Sebert, King of the East Saxons*, 616, and his *Queen, Ethelgoda*, when he moved their bodies from the chapter-house, where they were first buried. Over this tomb, under glass, is a curious altar-decoration of the fourteenth century.

"In the centre is a figure which appears to be intended for Christ, holding the globe and in the act of blessing; an angel with a palm branch is on each side. The single figure at the left hand of the whole decoration is St. Peter; the figure that should correspond on the right, and all the Scripture subjects on that side, are gone. In the compartments to the left, between the figure of St. Peter and the centre figures, portions of three subjects remain: one represents the Adoration of the Kings; another, apparently, the Raising of Lazarus; the subject of the third is doubtful, though some figures remain; the fourth is destroyed. These single figures and subjects

are worthy of a good Italian artist of the fourteenth century. The remaining decorations were splendid and costly: the small compartments in the architectural enrichments are filled with variously coloured pieces of glass inlaid on tin-foil, and have still a brilliant effect. This interesting work of art is supposed to have originally formed part of the decorations of the high altar."—*Eastlake. Hist. of Oil Painting*, i. 176.

Beyond this, the eye, wearied with the pagan sculptures of the transept, rests in ecstasy upon the lovely details of the tombs of Richard II. and Edward III.

"In St. Peter's at Rome one is convinced that it was built by great princes. In Westminster Abbey one thinks not of the builder; the religion of the place makes the first impression, and, though stripped of its shrines and altars, it is nearer converting one to Popery than all the regular pageantry of Roman domes. One must have taste to be sensible of the beauties of Grecian architecture; one only wants passion to feel Gothic. Gothic churches infuse superstition, Grecian temples admiration. The Papal see amassed its wealth by Gothic cathedrals, and displays it in Grecian temples."—*Walpole*, i. 108.

We must now turn to the chapels.

"I wandered among what once were chapels, but which are now occupied by the tombs and monuments of the great. At every turn I met with rare illustrious names, or the cognizance of some powerful house renowned in history. As the eye darts into these dusky chambers of death, it catches glimpses of quaint effigies; some kneeling in niches, as if in devotion; others stretched upon the tombs, with hands piously pressed together; warriors in armour, as if reposing after battle; prelates with croziers and mitres; and nobles in robes and coronets, lying as it were in state. In glancing over this scene, so strangely populous, yet where every form is so still and silent, it seems almost as if we were treading a mansion of that fabled city, where every being has been suddenly transmuted into stone."—*Washington Irving.*

On the right is the *Chapel of St. Benedict*, or *Bennet*, only separated by a screen of monuments from the south transept. The fine tomb in the centre is that of Lionel Cran-

field, Earl of Middlesex, 1645, Lord High Treasurer in the time of James I., and Anne, his wife; it is one of the latest instances of a monument in which the figures have animals at their feet.* His grave, with those of other members of his family, is beneath the pavement of the aisle. Other tombs are—

(South Wall) *George Sprat* (1682), son of the Dean of Westminster.

Gabriel Goodman, Dean of Westminster (1601), of whom Fuller says, "Goodman was his name, and goodness was his nature." It was under this dean that the Protestant services of the Abbey were re-established.

(At the east end, on the site of the altar) *Frances Howard*, Countess of Hertford (1598), sister of Howard of Effingham, the Lord High Admiral who repulsed the Armada, daughter-in-law of the Protector Somerset, and cousin of Edward VI. She lived till the fortieth year of Elizabeth, "greately favoured by her gratious sovereigne, and dearly beloved of her lord."

Abbot Curtlyngton (1334), the first person buried in the chapel. His brass is torn away.

(East Wall) *Abbot Simon Langham* (1376). A noble alabaster statue in great preservation on an altar-tomb: it once had a canopy, and a statue of Mary Magdalen, on the eve of whose feast the abbot died, stood at his feet. He was in turn Bishop of Ely, Archbishop of Canterbury, Cardinal Bishop of Præneste, Lord High Treasurer, and Lord Chancellor. He was brought back to be buried here from Avignon, where he died. His immense benefactions to the Abbey are recorded by Godwin, yet his unpopularity appears in the verses which commemorate his translation from Ely to Canterbury—

> "The Isle of Ely laught when Simon from her went,
> But hundred thousand wept at his coming into Kent." †

William Bill (1561), the first Elizabethan Dean of Westminster, Grand Almoner to the Queen, a good and learned man, and "a friend to those that were so."

John Spottiswoode, Archbishop of Glasgow, is believed to be buried

* Gough, "Sepulchral Effigies." † Weaver's "Funeral Monuments."

here. He wrote the "History of the Scottish Church" at the command of James I., "who, being told that some passages in it might possibly bear too hard upon the memory of his Majesty's mother, bid him 'write the truth and spare not.'" *

Between the Chapels of St. Benedict and St. Edmund is a tomb of four of the *Children of Henry III.* (Richard, John, Henry, and Katharine), once adorned with mosaics. The State Records contain the king's order of its erection, and for allowing Simon de Wells five marks and a half for bringing a brass image from the City, and William de Gloucester seventy marks for a silver image—both being for the tomb of the king's little dumb daughter Katharine, of five years old, for whom mass was daily said in the hermitage of Charing.

"Katharine, third daughter of King Henry III. and Queen Eleanor, was born at London, A.D. 1252, Nov. 25th, being St. Katharine's day, whose name was therefore given unto her at the Font, by Boniface, Archbishop of Canterbury, her uncle and godfather. She dyed in her very infancy, on whom we will presume to bestow this epitaph—

'Wak't from the wombe, she on this world did peep,
Dislik't it, clos'd her eyes, fell fast asleep.'"

Fuller's Worthies.

In the pavement of the aisle are the tombs of *Robert Tounsen*, Dean of Westminster and Bishop of Salisbury, 1621; of *Cicely Ratcliffe*, 1396; of *Thomas Bilson*, Bishop of Winchester, the "deep and profound scholar;† and of *Sir John de Bewerley* and his wife, *Anne Buxall*, which once bore brasses. Beneath the tomb of Richard II. is believed to lie *Queen Anne of Warwick*, the unhappy Anne Nevile, who married first the Prince of Wales, Edward, son of Henry VI. After his murder at Tewkesbury she fled from the addresses of his cousin, the Duke of Gloucester, afterwards

* Bishop Nicholson, "Scot. Hist."

† Fuller's "Worthies."

Richard III., but was discovered disguised as a kitchen-maid, and married to him against her will. She died in less than two years after her coronation, of grief for the loss of her only child, Edward, Prince of Wales.

St. Edmund's Chapel (the first of the hexagonal chapels), dedicated to the martyred Archbishop of Canterbury, is separated from the aisle by an ancient wooden screen. It is crowded with interesting monuments. In the centre are three tombs.

* That in the midst bears a glorious brass in memory of *Eleanor de Bohun, Duchess of Gloucester*, daughter of the Earl of Hertford, and wife of Thomas of Woodstock, youngest son of Edward III., buried in the Confessor's Chapel. After her husband's arrest and assassination, she became a nun of Barking Abbey, where she died in 1399. Her figure, in a widow's dress, lies under a triple canopy.

Beyond Eleanor, on the south, are the tomb and cross of *Robert de Waldeby, Archbishop of York* (1391), the friend of the Black Prince and tutor of Richard II. On the north is *Mary Villiers, Countess of Stafford* (1693), wife of William Howard, the Earl beheaded under Charles II. At her feet rests *Henry Ferne, Bishop of Chester* (1661), who attended Charles I. during his imprisonment, and "whose only fault it was that he could not be angry." *

Making the circuit of the chapel from the right, we find the tombs of—

* *William de Valence*, Earl of Pembroke (1296). He was half-brother to Henry III., being the son of Queen Isabella, widow of John, by her second marriage with Hugh le Brune, Earl of March and Poictiers. William, surnamed from his birthplace, was sent to England with his brothers in 1247, and the distinction with which they were treated was one of the grievances which led to the war with the barons. He fought in the battle of Lewes, and flying the kingdom afterwards, was killed at Bayonne. An indulgence of a hundred days was granted to all who prayed by this tomb, which is very curious. It was erected by William's son, Aylmer, and is a stone altar-tomb,

* See Stanley, "Memorials," 243.

supporting a wooden sarcophagus, upon which lies the effigy, which is of wood covered with gilt copper. The belt and cushion, and, above all, the shield, are most beautiful examples of the use of enamelled metal as applied to monumental decoration. Many of the small shields upon the cushion and surcoat bear the arms of Valence, others those of England.

Edward Talbot, eighth Earl of Shrewsbury, and his wife, Jane Cuthbert (1617). A fine Elizabethan tomb, once richly gilt, with effigies in the costume of James I. A little daughter kneels at her mother's feet.

(In the pavement) *Edward, Lord Herbert of Cherbury* (1678), grandson of the famous Lord Herbert. A blue stone.

Sir Richard Pecksall (1571), Master of the Buckhounds to Elizabeth, kneeling with his two wives, under three Corinthian arches. Four daughters kneel beneath their father.

A great Gothic recess containing the effigy of *Sir Bernard Brocas* (1399-1400), Chamberlain to the Queen of Richard II., beheaded on Tower Hill for joining in a conspiracy to reinstate him. He won the head of a crowned Moor, on which his helmet rests, and it was before this tomb that Sir Roger de Coverley listened particularly to the account of the lord who had "cut off the King of Morocco's head."* The statue is in complete armour.

(In front) *Humphrey Bourchier*, son of Lord Berners, who died 1470, fighting for Edward IV. in the battle of Barnet. The brass figure is gone, but some shields and other ornaments remain.

John, Lord Russell (1548), second son of the second earl. He lies with his face towards the spectator. At his feet is his infant son Francis, who died in the same year. His widow, Elizabeth, daughter of Sir Anthony Cooke, and sister of Lady Burleigh, who "from Deathe would take his memorie," commemorates his virtues in Latin, Greek, and English. She was first married to Sir Thomas Hobby of Bisham Abbey, where she is supposed to have beaten her little boy to death for blotting his copy-book, and which is still haunted by her ghost.

Elizabeth Russell, daughter of the above John, seated asleep in her osier chair, with her foot upon a scroll, and the epitaph, "Dormit, non mortua est." The pedestal is very richly decorated. This figure was formerly shown as that of a lady who died of the prick of a needle.

* An inscription recording this feat formerly hung above the tomb. See Gough's "Sepulchral Monuments."

" (Sir Roger de Coverley) was conducted to the figure which represents that martyr to good housewifery who died by the prick of a needle. Upon our interpreter's telling us that she was a maid of honour to Queen Elizabeth, the knight was very inquisitive into her name and family; and, after having regarded her finger for some time, 'I wonder,' says he, 'that Sir Richard Baker has said nothing of her in his Chronicle.' "—*Spectator*, No. 329.

(In the pavement, most inappropriately placed here) *Edward Bulwer Lytton, Lord Lytton* (1866), the novelist, chiefly known as the author of "Rienzi," "The Last Days of Pompeii," and "The Caxtons."

Lady Jane Seymour, daughter of Edward, Duke of Somerset, and cousin of Edward VI. (1561). A tablet.

Katherine, Lady Knollys (1568), daughter of William Carey and his wife Mary Boleyn, and sister to Lord Hunsdon. She attended her aunt, Queen Anne Boleyn, upon the scaffold, and was afterwards Chief Lady of the Bedchamber to her cousin Elizabeth. A tablet.

On a pedestal, the seated figure of *Francis Holles*, third son of John Earl of Clare, 1622, who died at eighteen on his return from the Flemish war. He is represented (by *Nicholas Stone*) in Roman armour, with the epitaph—

> "Man's life is measured by the worke, not dayes,
> No aged sloth, but active youth, hath prayse."

* *Frances Grey, Duchess of Suffolk* (1559), niece of Henry VIII., "daughter of Charles Brandon, Duke of Southfolke, and Marie the French queen, first wife to Henrie, Duke of Southfolke, after to Adrian Stocke, Esq." By her second husband, married during the great poverty and distress into which she fell in the reign of Mary (after the death of her daughter, Lady Jane Grey), this tomb was erected, bearing a beautiful coroneted effigy. Her funeral service was the first English Protestant service after the accession of Elizabeth, by whom she was restored to favour.

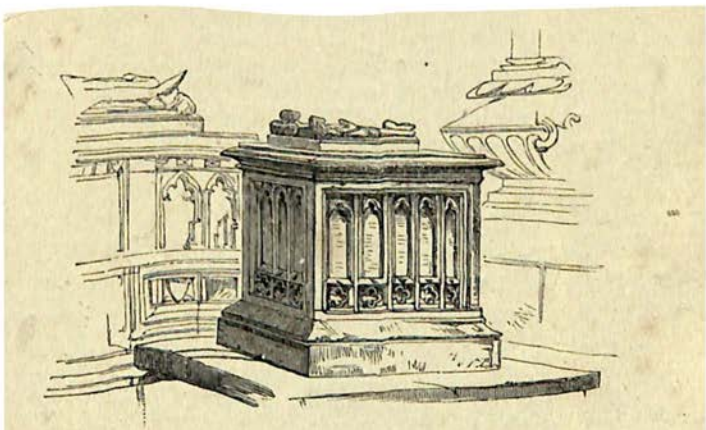
Nicholas Monk, Bishop of Hereford (1661), brother of the famous Duke of Albemarle.

(In the corner) Tablet to *John Paul Howard, Earl Stafford* (1762), surrounded by the quarterings of the Stafford family, who descend by ten different marriages from the royal blood of France and England. The epitaph tells how "his heart was entirely great and noble as his high descent; faithful to his God; a lover of his country; a relation to relations; a detestor of detraction; a friend to mankind."

* *William of Windsor and Blanche of the Tower* (1340), infant children of Edward III. A tiny altar-tomb bears their effigies—the boy in a short doublet, with flowing hair encircled by a band; the girl in studded bodice, petticoat, and mantle, with a horned head-dress.

It is interesting to remember that all the illustrious brothers and sisters of the little Princess Blanche stood around this her grave at her funeral—Edward the Black Prince, Lionel of Clarence, John of Gaunt, Edmund of Langley, Isabella de Coucy, and Joanna, afterwards Queen of Castile.

* *John of Eltham, Earl of Cornwall* (1334), second son of Edward



Tomb of the Children of Edward III.

III. (named from his birthplace), who died in his nineteenth year, and was expressly ordered to be buried "entre les royals." The effigy is of great antiquarian interest from the details of its plate armour. The effigy wears a surcoat, gorget, and a helmet, open in front to show the features, and surrounded by a coronet of large and small trefoil leaves alternated, being the earliest known representation of the ducal form of coronet.* Two angels sit by the pillow, and around the tomb are mutilated figures of the royal relations of the dead. The statuettes of the French relations are towards the chapel, and have been cruelly mutilated, but the English relations facing St. Edward's Chapel have been protected

* There were no Dukes in England until two years after his death.

by the strong oak screen, and are of the most intense interest. Edward II. is represented here, who is buried at Gloucester Cathedral. Here, on the left hand of the husband whose cruel murder she caused, is the only known portrait of the wicked Isabella the Fair, daughter of Philip le Bel, who died at Castle Rising, in 1358; she wears a crown at the top of her widow's hood, and holds a sceptre in her right hand. Here also alone can we become acquainted with the characteristics of her aunt, the stainless Marguerite of France, the granddaughter of St. Louis, who at the age of twenty became the second wife of Edward I., and dying at Marlborough Castle in 1317, was buried in the Grey Friars' Church in London; she wears a crown of fleur-de-lis over her widow's veil. This tomb of Prince John was once shaded by a canopy of exquisite beauty, supported on eight stone pillars—a forest of Gothic spires intermingled with statues; it was destroyed in a rush of spectators at the funeral of the Duchess of Northumberland in 1776. Fuller mentions John of Eltham as the last son of a King of England who died a plain earl; the title of Duke afterwards came into fashion.

Passing, on the right wall of the ambulatory, the monument of *Richard Tufton*, brother of the first Earl of Thanet (1631), who gave his name to Tufton Street, Westminster; and treading on the grave of *Sir Henry Spelman*, the antiquary (1641), whose pennon formerly hung above his grave,* we enter the *Chapel of St. Nicholas* (Bishop of Myra), separated from the aisle by a perpendicular stone screen adorned with a frieze of shields and roses. It is filled with Elizabethan tombs, and is still the especial burial-place of the Percys. In the centre is a noble altar-tomb by *Nicholas Stone*† to Sir George Villiers, 1605, the Leicestershire squire, who was the father of the famous Duke of Buckingham, and his wife, Mary Beaumont. This Sir George Villiers was the subject of the famous ghost story given by Clarendon,‡ the "man of venerable aspect" who thrice drew the curtains of

* Aubrey. † At a cost of £360.

‡ History of the Rebellion, i. 74—77.

the bed of a humble friend at Windsor, and bade him go to his son the Duke of Buckingham, and warn him that, if he did not seek to ingratiate himself with the people, he would have but a short time to live. This Mary Beaumont it was who, as Countess of Buckingham, also so vividly foresaw her son's death, that though she had been "overwhelmed in tears and in the highest agony imaginable," after taking leave of him upon his last visit to her, yet, when she received the news of his murder, "seemed not in the least degree surprised."

Close beside this tomb now rests the body of *Queen Katherine de Valois*, daughter of Charles VI. of France and Isabeau of Bavaria. After the close of her brief married life, in which, as the queen of Henry V., she was "received in England as if she had been an angel of God,"* being widowed at twenty-one, she sank at once into obscurity. Her son Henry VI. was taken from her guardianship and brought up by the Earl of Warwick, and falling in love with Owen Tudor, a handsome Welsh squire of her Windsor guard, and marrying him secretly, she became the mother of three sons and a daughter; but the indignation excited by her *mésalliance* caused her children to be taken from her, her husband to be imprisoned in Newgate, and herself confined in Bermondsey Abbey, where she died in 1437. She was buried in the Lady Chapel at the east end of the Abbey. When that chapel was destroyed by Henry VII., her coffin was placed by her husband's tomb, where her mummified body was exposed to view, and was kissed by Pepys on his birthday. It was buried here in 1776. Making the circuit of the chapel from the right, we see the tombs of—

* Monstrelet.

* *Philippa, Duchess of York*, daughter of John, Lord Mohun, and wife of Lord Fitzwalter, Sir John Golofre, and lastly of Edmund Plantagenet ("Edmund of Langley"), fifth son of Edward III., killed at the Battle of Agincourt. After his death she obtained the Lordship of the Isle of Wight, and resided in Carisbrook Castle, where she died, and whence she was brought with royal honours to Westminster. Her effigy (much injured) wears a long cloak and mantle, with a wimple and plaited veil. Her tomb is the earliest in this chapel, in the centre of which it formerly stood. It once had a canopy decorated with stars and a painting of the Passion.

Elizabeth Percy, Duchess of Northumberland (1776), "in her own right Baroness Percy, Lucy, Poynings, Fitz Payne, Brian, and Latimer; sole heiress of Algernon, Duke of Somerset, and of the ancient Earls of Northumberland."

Winifred Brydges, Marchioness of Winchester (1581). Above this the effigy of *Lady Ross*, wife of the Earl of Exeter, grandson of Lord Burleigh.

Elizabeth Cecil, Countess of Exeter, 1591.

The Gothic canopied altar-tomb of *William Dudley*, first Dean of Windsor, and Bishop of Durham (1483), uncle of Henry VII.'s financier. His figure is gone. Lying upon the tomb is the effigy of *Catherine, Lady St. John* (1614), moved from the Chapel of St. Michael to make way for the Nightingale monument.

An obelisk of white marble on a black pedestal supports a vase containing the heart of *Anne Sophia*, the infant *daughter of Count Bellamonte*, ambassador from France to James I. She died in 1605.

Tomb of *Mildred Cecil, Lady Burleigh*, one of the four learned daughters of Sir Anthony Cooke, 1589, and *Anne Vere, Countess of Oxford*, 1588, the wife and daughter of the great Lord Burleigh. An enormous Corinthian tomb, twenty-four feet high. The figure of Lady Burleigh lies on a sarcophagus; at her head and feet are her only son Robert Cecil, and her three grand-daughters, Elizabeth, Bridget, and Susannah. In a recess is the recumbent figure of the Countess of Oxford. In the upper story Lord Burleigh is seen, kneeling in his robes—the effigy in which Sir Roger de Coverley was "well pleased to see the statesman Cecil on his knees." The epitaphs are from his pen, and tell how "his eyes were dim with tears for those who were dear to him beyond the whole race of womankind." Lord Burleigh himself lay in state here, but was buried at Stamford.

Sir G. Fane (1618), and his wife Elizabeth le Despencer. A mural monument, with kneeling statues.

Nicholas, Lord Carew (1470), the friend of Edward IV., and his wife. A plain altar-tomb.

Nicholas Bagnall, an infant of two months old, "by his nvrs unfortvnately overlayed" (1687-8). A pedestal with a black pyramid and urn.

* *Anne Seymour, Duchess of Somerset* (1587), widow of the great Protector, sister-in-law of Queen Jane, and aunt of Edward VI. She died aged ninety, far on in the reign of Elizabeth. The tomb was erected by her son, Lord Hertford, "in this doleful dutie carefull and diligent."

Lady Jane Clifford, 1679. An odd square sarcophagus.

* *Sir Humphrey Stanley* (1505), who fought for Henry VII. at the Battle of Bosworth, where he was knighted on the field of battle. A brass of a figure in plate armour.

Elizabeth Brooke (1591), wife of Sir Robert Cecil, son of the great Lord Burleigh. An altar-tomb.

Returning to the aisle, on the left is the monument of *Sir Robert Aiton*, the poet, Secretary to James I., 1638, with a noble bust. On the right is that of *Sir Thomas Ingram*, Chancellor of the Duchy of Lancaster, 1671. Beneath the pavement lie *Abbot Berkynge*, Lord High Treasurer, 1246, and *Sir John Golofre*, 1396, second husband of Philippa, Duchess of York.

We now reach the glorious portico which overarches the aisle under the *Oratory of Henry V.* Beneath it, in an awful gloom which is rendered more solemn by the play of golden light within, a grand flight of steps leads to the *Chapel of Henry VII.*, erected under the care of Bolton, the Architect-Prior of St. Bartholomew's, in the place of the Lady Chapel of Henry III.,* the burial-place of almost all the sovereigns from Henry VII. to George II., the finest

* Found, by the excavations made at a recent funeral, to have been nearly of the same dimensions as the present Chapel.

Perpendicular building in England, called by Leland "the miracle of the world,"—far finer than its rival, King's College at Cambridge.

"The Chapel of Henry VII. is indeed well called by his name, for it breathes of himself through every part. It is the most signal example of the contrast between his closeness in life, and his 'magnificence in the structures he hath left to posterity'—King's College Chapel, the Savoy, Westminster. Its very style was a reminiscence of his exile, being 'learned in France' by himself and his companion Fox. His pride in its grandeur was commemorated by the ship, vast for those times, which he built, 'of equal cost with his chapel,' 'which afterwards, in the reign of Mary, sank in the sea, and vanished in a moment.'

"It was to be his chantry as well as his tomb, for he was determined not to be behind the Lancastrian princes in devotion; and this unusual anxiety for the sake of a soul not too heavenward in its affections expended itself in the immense apparatus of services which he provided. Almost a second abbey was needed to contain the new establishment of monks, who were to sing in their stalls 'as long as the world shall endure.' Almost a second shrine, surrounded by its blazing tapers, and shining like gold with its glittering bronze, was to contain his remains.

"To the Virgin Mary, to whom the Chapel was dedicated, he had a special devotion. Her 'in all his necessities he had made his continual refuge;' and her figure, accordingly, looks down upon his grave from the east end, between the apostolic patrons of the Abbey, Peter and Paul, with 'the holy company of heaven—that is to say, angels, archangels, patriarchs, prophets, apostles, evangelists, martyrs, confessors, and virgins,' to 'whose singular mediation and prayers he also trusted,' including the royal saints of Britain, St. Edward, St. Edmund, St. Oswald, St. Margaret of Scotland, who stand, as he directed, sculptured, tier above tier, on every side of the Chapel, some retained from the ancient Lady Chapel, the greater part the work of his own age. Round his tomb stand his nine 'accustomed avours or guardian saints,' to whom 'he calls and cries'—'St. Michael, St. John the Baptist, St. John the Evangelist, St. George, St. Anthony, St. Edward, St. Vincent, St. Anne, St. Mary Magdalene, and St. Barbara,' each with their peculiar emblems,—'so to aid, succour, and defend him, that the ancient and ghostly enemy, nor none other evil or damnable spirit, have no power to invade him, nor with their wickedness to annoy him, but with holy prayers to be intercessors for him to his Maker and Redeemer.' These were the adjurations of the last me-

diæval king, as the Chapel was the climax of the latest mediæval architecture. In the very urgency of the King's anxiety for the perpetuity of those funeral ceremonies, we seem to discern an unconscious presentiment of terror lest their days were numbered."—*Dean Stanley.*

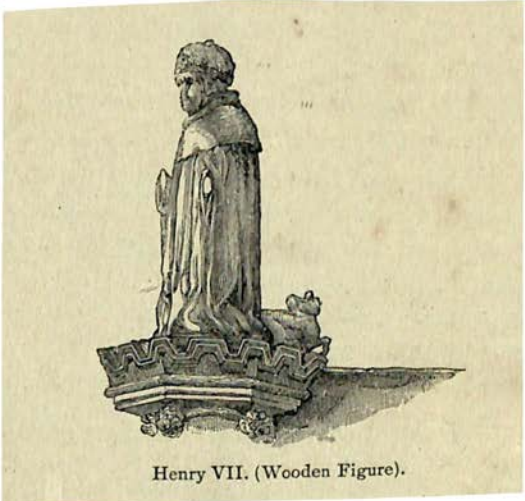
It is said that on looking back from the portico of Henry VII.'s Chapel, every phase of Gothic architecture, from Henry III. to Henry VII., may be seen. The glorious brass gates are adorned with all the badges of the founder—the fleur-de-lis, the portcullis and crown, the falcon and fetterlock, the thistle and crown, the united roses of York and Lancaster entwined with the crown, the initials R. H., the royal crown, and the three lions of England. The devices of Henry VII. are also borne by the angels sculptured on the frieze at the west end of the chapel. The windows have traces of the white roses of Lancaster and of the fleur-de-lis and H's with which they were once filled; from the end window the figure of Henry VII. looks down upon the whole. Seventy-three statues, whose "natural simplicity and grandeur of character and drapery" are greatly commended by Flaxman, surround the walls.

"The very walls are wrought into universal ornament, encrusted with tracery, and scooped into niches, crowded with statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb."—*Washington Irving.*

The stalls of the Knights of the Bath surround the chapel, with the seats for the esquires in front. The end stall on the right is decorated with a figure of Henry VII. The sculptures on the misereres are exceedingly quaint, chiefly monkish satires on the evil lives of their brethren. Amongst them are combats between monks and nuns, a monk seized

and a monk carried off by the devil, one boy whipping another, apes gathering nuts, and a fox in armour riding a goose. The best is the Judgment of Solomon; the cause of the contention—the substitution of the dead for the living child—is represented with ludicrous simplicity, repeated on either side of the bracket.

The centre of the chapel towards the east is occupied by the glorious tomb of *Henry VII.* (1509) and *Elizabeth of*



Henry VII. (Wooden Figure).

York (1503), "one of the stateliest and daintiest monuments of Europe," * executed for £1,500 by the famous *Pietro Torrigiano*; the screen, which is no less beautiful, being the work of English artisans. The tomb is chiefly of black marble, but the figures and surrounding alto-relievos and pilasters are of gilt copper. The figures, wrapped in long mantles which descend to the feet, are most simple and

* Lord Bacon.

beautiful. They once wore crowns, which have been stolen. Within the screen, Henry enjoined by his will that there should be a small altar, enriched with relics—one of the legs of St. George and a great piece of the Holy Cross.

Elizabeth of York, daughter of Edward IV., by whose marriage the long feud between the houses of York and Lancaster was terminated, died in childbirth at the Tower, on her birthday, February 11, 1502-3. Her sister, Lady Katharine Courtenay, was chief mourner at her magnificent funeral in the Abbey. Henry survived his wife for seven years, and died at Richmond in 1509. Bishop Fisher preached his funeral sermon, which was printed by Wynkyn de Worde, at the desire of the "king's moder."

"In this chappel the founder thereof, with his queen, lieth interr'd, under a monument of solid brass, most richly gilded, and artificially carved. Some slight it for the cheapness, because it cost but a thousand pounds in the making thereof. Such do not consider it as the work of so thrifty a prince, who would make a little money go far; besides that it was just at the turning of the tide (as one may term it) of money, which *flowed* after the finding out of the West Indies, though *ebbing* before."—*Fuller's Worthies.*

Henry VII. "was of a high mind, and loved his own will and his own way; as one that revered himself, and would reign indeed. Had he been a private man he would have been termed proud. But in a wise prince, it was but keeping of distance, which indeed he did towards all. . . . . To his confederates he was constant and just, but not open. . . . . He was a prince, sad, virtuous, and full of thoughts and secret observations, and full of notes and memorials of his own hand, especially touching persons. . . . . No doubt, in him, as in all men, and most of all in him, his fortune wrought upon his nature, and his nature upon his fortune. He attained to the crown, not only from a private fortune, which might endow him with moderation; but also from the fortune of an exiled man, which had quickened in him all seeds of observation and industry. And his times being rather prosperous than calm, had raised his confidence by success, but almost marred his nature by troubles."—*Bacon's Life of Henry VII.*

In the same vault with Henry and Elizabeth rests the huge coffin of *James I.* (1625). His funeral sermon was preached by Dean Williams, who compared him to Solomon in eight particulars!

In front of the tomb of his grandparents is the restored altar which marks the burial-place of *King Edward VI.* (1553), who died at Greenwich in his fifteenth year—the good and strangely learned prince of whom Hooker says that "though he died young, he lived long, for life is in *action*." The ancient altar—a splendid work of Torrigiano—was destroyed in the Civil Wars, but part of the frieze was found in 1869 in the young king's grave, and has been let into the modern altar. It is admirable carving of the Renaissance, and shows the Tudor roses and the lilies of France interwoven with a scroll-work pattern. On the coffin-plate of the young king is inscribed—after his royal titles—"On earth under Christ of the Church of England and Ireland supreme head"—having been evidently engraved during the nine days' reign of Lady Jane Grey. The revived altar was first used in 1870, on the strange occasion when Dean Stanley administered the Sacrament to the revisers of the New Testament—"representatives of almost every form of Christian belief in England"—before they commenced their labours.

Inserted in this altar of toleration, by a quaint power of seeing threads of connection where they are not generally apparent, are—a fragment of an Abyssinian altar brought from Magdala in 1868; a fragment of a Greek Church in Damascus destroyed in the Christian massacre of 1860; a fragment of the high altar of Canterbury, destroyed when the cathedral was burnt in 1174.

Making the circuit of the chapel from the right, we see in the pavement the inscribed graves of—

Henry Frederick, Duke of Cumberland (1790), fourth son of Frederick, Prince of Wales, the hero of Culloden.

Caroline (1757), third daughter, and *Amelia* (1786), second daughter, of George II.

Louisa (1768), third daughter of Frederick, Prince of Wales, and *Edward, Duke of York* (1769), his second son, who died at Monaco.

Queen Caroline of Anspach (1737), buried here with Handel's newly composed anthem, "When the ear heard her, then it blessed her," &c.

King George II. (1760), the last sovereign buried at Westminster, who desired that his dust might mingle with that of his beloved wife, in accordance with which one side of each of the coffins was withdrawn, and they rest together.

We now reach a chantry, separated from the chapel by a screen, of which only the basement remains, containing the gigantic monument of—

Ludovic Stuart, Duke of Richmond and Lennox (1623-4), cousin of James I., Lord Chamberlain, and Lord High Admiral of Scotland. Huge figures of Faith, Hope, Prudence, and Charity support the canopy. The monument was erected by the Duke's widow, who is buried here with all his family. Here also rest the natural son of Charles II. and the Duchess of Portsmouth, who was created Duke of Richmond on the extinction of the former family, and his widow, "La belle Stuart" of lax morality, whose effigy, by her own request, was placed by her tomb after death "as well done in wax as could be, under crown glass and none other," wearing the robes which she bore at the coronation of Queen Anne, and accompanied by the parrot "which lived with her grace forty years and survived her only a few days." The black marble pyramid at the foot of the tomb commemorates the infant Esme, Duke of Richmond.

"One curious feature in the tomb deserves notice. In the inscription the date of the year of the Duke's death is apparently omitted, though the month and day are mentioned. The year, however, is given in what is called a chronogram. The Latin translation of the

verse in the Bible, 'Know ye not that a prince and a great man has this day fallen?" (the words uttered by David in his lament over Abner,) contains fourteen Roman numeral letters, and these being elongated into capitals are MDCVVVIIIIIIII, which give the date 1623. It is remarkable that words so appropriate to this nobleman should contain the date for this identical year, and it shows much ingenuity on the part of the writer of the inscription that he should have discovered it." —*The Builder*, June 19, 1875.

We now come to the first of the three eastern chapels. On the left is the tomb, by *Westmacott*, of Antoine, Duc de Montpensier, brother of Louis Philippe, who died in exile at Salthill, 1807. The inscription is by General Dumouriez. This is the only monument placed in the Abbey for two centuries which is in accordance with the taste in which it was built. In the same vault with the Duke lay for some time Louise of Savoy, queen of Louis XVIII., who died in exile at Hartwell in Buckinghamshire. Her remains were removed to Sardinia in 1811.

In the centre of the chapel is the grave of *Lady Augusta Stanley* (1876), "for thirty years the devoted servant of Queen Victoria, and of the queen's mother and children."

The *Central Eastern Chapel* was the burial-place of the magnates of the Commonwealth, who, with few exceptions, were exhumed after the Restoration. The bodies of Cromwell, his son-in-law Ireton, and Bradshaw, the regicide judge, were hanged at Tyburn; the mother of Cromwell, with most of her kindred and friends, was buried in a pit near St. Margaret's Church; Elizabeth Claypole, the favourite daughter of the Protector, was left in peace. Here were once buried—

Oliver Cromwell, Lord Protector, 1658.
General Henry Ireton, 1651.

Elizabeth Cromwell, mother of the Protector, 1654.
Jane Desborough, sister of the Protector, 1656.
Anne Fleetwood, daughter of the Protector.
Robert Deane, 1653.
Humphrey Mackworth, 1654.
Sir William Constable, 1655.
Admiral Robert Blake, 1657.
Dennis Bond, 1658.
John Bradshaw, 1659.
Mary Bradshaw, 1659.

The vault vacated when the rebels were exhumed was afterwards used as the burial-place of *James Butler, Duke of Ormond* (1688), and all his family. Here also were interred many of the illegitimate descendants of Charles II., including—

The *Earl of Doncaster*, son of the Duke of Monmouth, 1673-4.
Charles Fitzroy, Duke of Cleveland, 1730.
Charles Fitz Charles, Earl of Plymouth, who died at Tangiers, 1680-81.

Here also the *Duke of Portland*, the friend of William III., was buried (1709), with the *Duke of Schomberg* and several of his family.

In the *Third Chapel* lie—

Right. Sheffield, Duke of Buckingham (1721), and his duchess *Catherine*, who was so proud of being the illegitimate daughter of James II. and Catherine Sedley, and who kept the anniversary of the martyrdom of her royal grandfather Charles I. seated in a chair of state, attended by her women in weeds.* The monument is by *Scheemakers*, who has represented the duchess in English dress, while the duke is in Roman armour. In the reign of Charles II. he was general of the Dutch troop of horse, Governor of Kingston Castle upon Hull, and First Gentleman of the Bedchamber; in that of James II., Lord Chamberlain; in that of Queen Anne, Lord Privy Seal, and President of the Council. The concluding lines of his self-composed epitaph are striking—"Dubius sed non improbus vixi; incertus morior, non perturbatus. Humanum est nescire et errare. Deo confido omnipotenti, benevolentissimo. Ens entium miserere mei." Before the words "Deo confido," "Christum adveneror" was originally inserted, but

* Walpole's "Reminiscences."

was effaced by Dean Atterbury, on the ground that "adveneror" was not a sufficient expression as applied to Christ.

Opposite is preserved the wooden *Pulpit* from which Cranmer preached at the coronation and funeral of his royal godson, Edward VI.

Beneath it, alone, in a spacious vault, lies the body of *Queen Anne of Denmark* (1619-20), wife of James I., who died at Somerset House. She never had any monument, but her hearse stood over her grave till the Commonwealth.

Hard by is the grave of *John Campbell, Duke of Argyle and Greenwich* (1743), whose monument we have seen in the south transept. With him lies his daughter, Lady Mary Coke (1811), "the 'lively little lady' who, in the 'Heart of Midlothian,' banters her father after the interview with Jeanie Deans." *

The next *Chapel*, with a low screen, has its western decorations ruined by the tomb of—

George Villiers, Duke of Buckingham (1628), the passionately loved favourite of James I., murdered by Felton, and his duchess. His children kneel at his head. Several of his sons, including Francis and George, whose handsome features are well known from Vandyke's noble picture, rest in their father's grave, together with the last duke, the George Villiers who was the "Zimri" of Dryden, and whose death-bed is described in the lines of Pope.

"Had the Duke of Buckingham been blessed with a faithful friend, qualified with wisdom and integrity, the duke would have committed as few faults and done as transcendent worthy actions as any man in that age in Europe."—*Clarendon.*

"After Buckingham's death, Charles the First cherished his memory warmly as his life, advanced his friends, and designed to raise a magnificent monument to his memory; and if any one accused the duke, the king always imputed the fault to himself. He very often said the world was much mistaken in the duke's character; for it was commonly thought the duke ruled his majesty; but it was much the contrary, having been his most faithful and obedient servant in all things, as the king said he would make sensibly appear to the world."—*Disraeli. Curiosities of Literature.*

Near the next pillar is the grave of *Elizabeth Claypole*, second daughter of Oliver Cromwell, the only member of

* Stanley.

the Protector's family allowed to remain in the Abbey, as being both a royalist and a member of the Church of England. In descending the chapel on this side we pass the graves of—

Frederick, Prince of Wales, father of George III., 1751.
Augusta of Saxe-Gotha, Princess of Wales, 1772.
Elizabeth Caroline (1759), and *Frederick William* (1765), children of the Prince of Wales.
William Augustus, Duke of Cumberland, third son of George II., 1765.

Entering the *South Aisle of the Chapel*, we find, beneath the exquisite fan roof, three noble tombs.

* *Margaret Stuart, Countess of Lennox* (1577), first cousin of Queen Elizabeth, being daughter of the Scottish queen, Margaret Tudor, by her second marriage with the Earl of Angus. Lord Thomas Howard was imprisoned for life, for venturing to fall in love with her at the Court of Anne Boleyn, and she was married, in her thirtieth year, to the Earl of Lennox. The epitaph tells how she "had to her great-grandfather King Edward IV.; to her grandfather, King Henry VII.; to her uncle, King Henry VIII.; to her cousin-german, King Edward VI.; to her brother, King James V. of Scotland; to her son (Darnley), King Henry I. of Scotland; to her grandchild, King James VI. (of Scotland, and I. of England)." The tomb is of alabaster. It bears the effigy of Margaret in robes of state, with a small ruff and a close coif with a coronet over it. Below are the effigies of her four sons and four daughters (including that of Henry Darnley, King of Scotland, which once had a crown above its head, and that of Charles Lennox, father of the "Ladie Arbele" (Arabella Stuart). She died in poverty, but was buried here in great state by Elizabeth. An iron railing, decorated with all the armorial bearings of the family, once surrounded this monument.

* *Mary Stuart, Queen of Scots*, 1587. After her execution at Fotheringay she was buried at Peterborough, but was brought thence in 1606 by her son James I., who desired that "like honour might be done to the body of his dearest mother, and a like monument be extant of her, that had been done to his dear sister, the late Queen Elizabeth." In her second funeral she had "a translucent passage in the night through the city of London, by multitudes of torches, with all the ceremonies

and voices quires and copes could express, attended by many prelates and nobles."* The tomb is a noble work of the period, with an effigy by *Cornelius Cure*. The queen is represented as in her pictures, with small and delicate features. She wears a close coif, a laced ruff, a mantle fastened at the breast by a jewelled brooch, and high-heeled shoes; at her feet the crowned lion of Scotland sits keeping guard.

* *Margaret Beaufort, Countess of Richmond and Derby*, the great-granddaughter of John of Gaunt, "allied, by blood or affinity, to thirty kings and queens." By her first husband, Edmund Tudor, Earl of Richmond (son of Queen Catherine de Valois, whom rather than the Duke of Suffolk, she espoused by the advice—in a vision—of St. Nicholas, patron of wavering maidens), she was the mother of Henry VII. She married secondly Sir Humphrey Stafford; and thirdly Thomas, Lord Stanley, who placed the crown of Richard III. on the head of her son after the Battle of Bosworth Field, and was created Earl of Derby by him. She died in 1578, at the time of the coronation of her grandson, Henry VIII. She was the foundress of St. John's and Christ's Colleges at Cambridge. Bishop Fisher (her chaplain), who preached her funeral sermon, told truly how "Every one that knew her, loved her; and everything that she said or did became her." She was so imbued with the spirit of mediæval times, that Camden records she would often say that—"on the condition that the princes of Christendom would combine and march against the common enemy, the Turk, she would willingly attend them, and be their laundress in the camp." Her effigy, the first work executed by the great *Pietro Torrigiano* in England, is nobly simple, but "executed in a grand and expressive naturalistic manner." † Her hands are uplifted in prayer, and the aged features are evidently modelled from nature. Her epitaph, by John Skelton, the poet-laureate, ends with a quaint curse upon all who shall spoil or take it away—

> "Qui laceret, violatve, rapit, præsens epitoma,
> Hunc laceretque voret, Cerberus, absque mora."

(On the left) *Catherine Shorter, Lady Walpole* (1737), the first wife of Sir Robert, afterwards Earl of Orford. The figure is by *Valori*, after a Roman statue of "Modesty," and is beautiful, though injured by the too voluminous folds of its drapery. It was erected by her son, Horace Walpole. "She had beauty and wit without vice or vanity, and cultivated the arts without affectation. She was devout, though without bigotry of any sect, and was without prejudice to any party; tho'

* Wilson's "Hist. of the Reign of James I"

† Lübke.

the wife of a minister, whose power she esteemed but when she could employ it to benefit the miserable or reward the meritorious. She loved a private life, though born to shine in public, and was an ornament to courts, untainted by them."*

(Left) *General George Monk, Duke of Albemarle*, the hero of the Restoration, whose funeral was personally attended by Charles II. The monument, by *Scheemakers* and *Kent*, was erected, as the epitaph states, in compliance with the wish of Christopher, Duke of Albemarle, in 1720. The figure of General Monk is represented in armour, without a helmet: a mourning female figure leans upon the medallion of Duke Christopher.

In front of the step of the ancient altar are buried without monuments—

King Charles II. (1685), buried "without any manner of pomp, and soon forgotten."† His waxen image stood on the grave as late as 1815.

Queen Mary II., 1694.

King William III., 1702.

Prince George of Denmark, 1708.

Queen Anne, 1714.

Thoresby, the antiquary, was present when the vault was opened to receive the remains of Queen Anne.

"It was affecting to see the silent relics of the great monarchs, Charles II., William and Mary, and Prince George; next whom remains only one space to be filled with her late Majesty Queen Anne. This sight was the more affecting to me, because, when young, I saw in one balcony six of them that were afterwards kings and queens of Great Britain, all brisk and hearty, but now entered on a boundless eternity! There were then present King Charles and his Queen Catherine, the Duke of York, the Prince and Princess of Orange, and the Princess Anne."—*Thoresby's Diary.*

Beneath the pavement in other parts of the chapel are buried the following members of the Stuart royal family:—

* Epitaph, by Horace Walpole.

† Evelyn's Diary. He was probably thus quietly buried to evade disputes as to the religion in which he died.

Henry Frederick, Prince of Wales (1612), son of James I.

"A monument all of pure gold," says Stow, "were too little for a prince of such high hope and merit."

"The short life of Henry was passed in a school of prowess, and amidst an academy of literature."—*Disraeli.*

Arabella Stuart (1615), niece of James I.

Charles, eldest son of Charles I. (1629), and *Anne* (1637), the fat baby in the famous picture of the children of Charles I.

"She was a very pregnant lady above her age, and died in her infancy when not full four years old. Being minded by those about her to call upon God even when the pangs of death were upon her; 'I am not able,' saith she, 'to say my long prayer (meaning the Lord's Prayer); but I will say my short one, Lighten mine eyes, O Lord, lest I sleep the sleep of death.' This done, this little lamb gave up the ghost."—*Fuller's Worthies.*

Henry, Duke of Gloucester (1660), son of Charles I., the boy who on his father's knees at St. James's, the night before his execution, said that he would be torn in pieces rather than be made king while his brothers were alive. He died of the small-pox at Whitehall.

Mary, Princess of Orange (1660), eldest daughter of Charles I.

"She came over to congratulate the happiness of her brother's miraculous restitution; when, behold, sickness arrests this royal princess, no bail being found by physick to defer the execution of her death. On the 31st of February following she was honourably (though privately) interred at Westminster, and no eye so dry but willingly afforded a tear to bemoan the loss of so worthy a princess."—*Fuller's Worthies.*

Elizabeth, Queen of Bohemia (1662), daughter of James I.

1662. Jan. 17. "This night was buried in Westminster Abby the Queene of Bohemia, after all her sorrows and afflictions, being come to die in the arms of her nephew the King."—*Evelyn's Diary.*

Prince Rupert (1682), son of the Queen of Bohemia. "The Prince" of the Cavaliers, "who, after innumerable toils and variety of heroic actions both by land and sea, spent several years in sedate studies, and the prosecution of chemical and philosophical experiments." He died in his sixty-third year, at his house in Spring Gardens, and was honoured with a very magnificent public funeral.

Anne Hyde, daughter of Edward, Earl of Clarendon, married in 1659 to the Duke of York, afterwards James II., and ten of her

children. She died in 1671, leaving two of her children living, Mary II. and Anne.

William, Duke of Gloucester, the precocious and last surviving child of Princess (afterwards Queen) Anne, who died at Windsor just after his eleventh birthday, and seventeen other of her children.

We may now turn to the *North Aisle*. At its western extremity is an enclosure used as a vestry for the chanting priests, who were to say the ten thousand masses enjoined by the will of Henry VII. for the repose of his soul. Here was formerly kept "the effigies of General Monk." The monuments include—

(Right) *Charles Montague, Earl of Halifax* (1715), the great patron of the literary men of his time, "the second great Mæcenas." *

In the vault of his patron rests *Joseph Addison*, 1719 (his monument is in the south transept). The funeral of Addison gave rise to the noble lines of Tickell—

"Can I forget the dismal night that gave
My soul's best part for ever to the grave?
How silent did his old companions tread,
By midnight lamps, the mansions of the dead,
Through breathing statues, then unheeded things,
Through rows of warriors and through walks of kings!
What awe did the slow solemn knell inspire;
The pealing organ and the pausing choir;
The duties by the lawn-rob'd prelate pay'd;
And the last words, that dust to dust convey'd!
While speechless o'er thy closing grave we bend;
Accept these tears, thou dear departed friend.
Oh, gone for ever! take this long adieu,
And sleep in peace next thy lov'd Montague.
* * * * * *
Ne'er to these chambers, where the mighty rest,
Since their foundation came a nobler guest;
Nor e'er was to the bower of bliss conveyed
A fairer spirit or more welcome shade." †

* Dr. Sewell to Addison. *British Poets.*
† Epistle to the Earl of Warwick.

"His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sung a funeral hymn. Bishop Atterbury, one of those Tories who had loved and honoured the most accomplished of the Whigs, met the corpse, and led the procession by torchlight, round the shrine of St. Edward and the graves of the Plantagenets, to the Chapel of Henry the Seventh. On the north side of that chapel, in the vault of the house of Albemarle, the coffin of Addison lies next to the coffin of Montague. Yet a few months, and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened; and the coffin of Craggs was placed close to the coffin of Addison."—*Macaulay.*

James Craggs, the Secretary of State, who has a monument at the west end of the Abbey, was present at Addison's funeral, and was immediately after buried in the same grave.

"O! must I then (now fresh my bosom bleeds,
And Craggs in death to Addison succeeds)
The verse, begun to one lost friend, prolong,
And weep a second in th' unfinish'd song?

* * * * *

Blest pair, whose union future bards shall tell
In future tongues, each other's boast, farewell,
Farewell! whom, join'd in fame, in friendship try'd,
No chance could sever, nor the grave divide." *

(Right) *George Savile, Marquis of Halifax* (1695), the statesman.

"He was a man of a very great and ready wit; full of life, and very pleasant; much turned to satire. . . . . He confessed he could not swallow down everything that divines imposed on the world: he was a Christian in submission: he believed as much as he could, and he hoped that God would not lay it to his charge, if he could not digest iron, as an ostrich did, or take into his belief things that must burst him. . . . . But with relation to the public, he went backwards and forwards, and changed sides so often, that in conclusion no one trusted him. . . . . When he talked to me as a philosopher, of his contempt of the world, I asked him, what he meant by getting so many new titles, which I called the hanging himself about with bells and tinsel. He had no other excuse for it but this, that since the world were such fools as to value those matters, a man must be a fool for company."—*Burnet. Hist. of His Own Time.*

* Tickell.

In the centre of the aisle is the noble tomb of—

* *Queen Elizabeth* (1602), who died at Richmond in the forty-fifth year of her reign, and the seventieth of her age. The monument is by *Maximilian Poultraine* and *John de Critz.* Beneath a lofty canopy supported by ten Corinthian pillars, the figure of the queen who was "one day greater than man, the next less than woman," is lying upon the low basement on a slab supported by lions. The effigy represents her as an aged woman, wearing a close coif, from which the hair descends in curls: the crown has been stolen. The tomb was once surrounded by a richly wrought railing covered with fleurs-de-lis and roses, with the initials E R interspersed. This, with all the small standards and armorial bearings at the angles, forming as much a part of the monument itself as the stonework, was most unjustifiably removed by Dean Ireland.*

"Thys queene's speech did winne all affections, and hir subjects did trye to shew all love to hir commandes; for she would say, 'hir state did require hir to commande, what she knew hir people woude willingly do from their owne love to hir.' Herein she did shewe her wisdome fullie; for who did chuse to lose her confidence; or who woude wythholde a shewe of love and obedience, when their Sovereign said it was their own choice, and not hir compulsion? . . . We did all love hir, for she said she loved us, and muche wysdome she shewed in thys matter. She did well temper herself towards all at home, and put at variance all abroad; by which means she had more quiet than hir neighbours. . . . When she smiled, it was a pure sunshine, that everyone did chuse to baske in, if they could; but anon came a storm from a sudden gathering of clouds, and the thunder fell in wondrous manner on all alike. I never did fynde greater shew of understandinge and learninge, than she was blest wythe, and whoever liveth longer than I can, will look backe and become *laudator temporis acti.*"—*Sir John Harington's Letter to Robert Markham in* 1606, *three years after the death of Elizabeth.*

In the same tomb is buried *Mary I.* (1558). Her obsequies, conducted by Bishop Gardiner, were the last funeral service celebrated in the Abbey according to the Roman Catholic ritual, except the requiem ordered by Elizabeth for Charles V. The stones of the altars in

* The almost adoration with which Elizabeth was regarded after her death caused her so-called "monument," with a metrical epitaph, curiously varied, to be set up in all the principal London churches; notably so in St. Saviour's, Southwark; St. Mary Woolnoth; St. Lawrence Jewry; St. Mildred, Poultry; and St. Andrew Undershaft. Several of these "monuments" still exist.

Henry VII.'s Chapel destroyed at the Reformation were used in her vault. At her funeral "all the people plucked down the hangings and the armorial bearings round about the abbey, and every one tore him a piece as large as he could catch it." James I. wrote the striking inscription upon the monument—"Regno consortes et urnâ, hic obdormimus Elizabetha et Maria sorores, in spe resurrectionis." "In those words," says Dean Stanley, "the long war of the English Reformation is closed."

* The eastern end of this aisle has been called the *Innocents' Corner.* In its centre is the tomb erected in 1674 by Charles II. over the bones found at the foot of the staircase in the Tower, supposed to be those of the murdered boys, *Edward V. and Richard, Duke of York.*

* On the left is *Princess Mary*, third daughter of James I. (1607), who died at two years old, about whom her Protestant father was wont to say that he "would not pray to the Virgin Mary, but for the Virgin Mary." * Her epitaph tells how she, "received into heaven in early infancy," found joy for herself, but "left longings" to her parents.

"Such was the manner of her death, as bred a kind of admiration in us all that were present to behold it. For whereas the new-tuned organs of speech, by reason of her great and wearisome sickness, had been so greatly weakened, that for the space of twelve or fourteen hours at least, there was no sound of any word breaking from her lips; yet when it sensibly appeared that she would soon make a peaceable end of a troublesome life, she sighed out these words, 'I go, I go,' and when, not long after, there was something to be ministered unto her by those that attended her in the time of her sickness, fastening her eye upon them with a constant look, she repeated, 'Away, I go!' And yet a third time, almost immediately before she offered herself, a sweet virgin sacrifice, unto Him that made her, faintly cried, 'I go, I go.' . . . And whereas she had used many other words in the time of her extremity, yet now, at the last, she did aptly utter these, and none but these."—*Funeral Sermon for the Princess Mary, by J. Leech, preached in Henry VII.'s Chapel, Sept.* 23, 1607.

* On the right is *Princess Sophia* (1606), fourth daughter of James I., who died at Greenwich three days after her birth. It is a charming little monument of an infant in her cradle—"a royal rose-bud, plucked by premature fate, and snatched away from her parents, that she might flourish again in the rosary of Christ."

"This royal babe is represented sleeping in her cradle, wherewith

* Fuller's "Worthies," i. 490.

vulgar eyes, especially of the weaker sex, are more affected (as level to their cognizance, more capable of what is pretty than what is pompous) than with all the magnificent monuments in Westminster."—*Fuller's Worthies.*

At the foot of the steps leading to Henry VII.'s Chapel

Chantry of Henry V., Westminster.

is the grave of *Edward Hyde, Earl of Clarendon* (1673), grandfather of Queen Mary II. and Queen Anne, who died in exile at Rouen, having been impeached for high-treason. We must look back from the northern ambulatory upon the richly sculptured arch of Henry V.'s chantry. It is this arch

which was so greatly admired by Flaxman. The Coronation of Henry V. is here represented as it was performed in this church by Thomas Arundel, Archbishop of Canterbury, and Henry Beaufort, the uncle of the king. Over the canopies which surmount the figures are the alternate badges of the Antelope and Swan (from the king's mother, co-heiress of the Bohuns, and the same animals appear on the cornices chained to a tree, on which is a flaming cresset, a badge which was borne by Henry V. alone, and which was intended as typical of the light by which he hoped to "guide his people to follow him in all honour and virtue."*

On the left are the beautiful tombs of Queen Eleanor and of Henry III., and beyond these the simple altar-tomb of Edward I. On the right are the tombs of—

William Pulteney, Earl of Bath (1767), by *Wilton*.

* *Admiral Holmes*, 1761.

Entering the *Chapel of St. Paul*, we see before us the noble altar-tomb of—

* *Sir Giles Daubeny* (1507) and his wife *Elizabeth*. He was Lord Lieutenant of Calais and Chamberlain to Henry VII. His effigy, which is executed with the minutest care, is in plate armour, with the insignia of the Order of the Garter. Observe the kneeling and weeping monks in relief on the soles of his shoes.

Near this is the stupid colossus, whose introduction here is the most crying evidence of the want of taste in our generation: a monument wholly unsuited in its character to the place, and in its association with its surroundings—which, on its introduction, burst through the pavement by its immense weight, laid bare the honoured coffins beneath,

* See Brooke in Gough's "Sepulchral Monuments," cut xv.

and fell into the vaults below, but unfortunately was not broken to pieces.

James Watt (1819), "who directing the force of an original genius early exercised in philosophic research to the improvement of the steam-engine, enlarged the resources of his country and increased the power of man, and rose to an eminent place among the most illustrious followers of science and the real benefactors of the world." The inscription is by Lord Brougham, the statue by *Chantrey*.

Making the circuit of the chapel from the right, we see the monuments of—

* *Lodowick Robsart* (1431), and his wife *Elizabeth*, heiress of Bartholomew Bourchier, after his marriage with whom he was created Lord Bourchier. He was distinguished in the French wars under Henry V., and made the king's standard-bearer for the courage which he displayed upon the field of Agincourt. On the marriage of Henry V. to Katharine de Valois he was immediately presented to the queen, and appointed the especial guardian of her person. His tomb, which forms part of the screen of the chapel, is, architecturally, one of the most interesting in the Abbey. It has an oaken roof in the form called "en dos d'âne," and the whole was once richly gilt and coloured, the rest of the screen being powdered with gold Catherine-wheels.

Anne, Lady Cottington (1633), a bust greatly admired by Strype for its simplicity and beauty. Beneath is the reclining effigy of *Francis, Lord Cottington* (1652), ambassador for Charles I. in Spain, who "for his faithfull adherence to ye crowne (ye usyrpers prevayling) was forc't to fly his country, and, during his exile, dyed at Valladolid." Clarendon * describes him—

"A very wise man, by the long and great experience he had in business of all kinds; and by his natural temper, which was not liable to any transport of anger, or any other passion, but could bear contradiction, and even reproach, without being moved, or put out of his way: for he was very steady in pursuing what he proposed to himself, and had a courage not to be frighted with any opposition. . . . He was of an excellent humour, and very easy to live with; and, under a grave countenance, covered the most of mirth, and caused more than any man of the most pleasant disposition. He never used anybody ill, but used many very well for whom he had no regard; his greatest

* vi. 465, 467.

fault was, that he could dissemble, and make men believe that he loved them very well, when he cared not for them. He had not very tender affections, nor bowels apt to yearn at all objects which deserved compassion: he was heartily weary of the world, and no man was more willing to die; which is an argument that he had peace of conscience. He left behind him a greater esteem of his parts than love to his person."

Frances Sidney, Countess of Sussex (aunt of Sir Philip), 1589. She was the foundress of Sidney-Sussex College at Cambridge. Her recumbent statue affords a fine specimen of the rich costume of the period: at her feet is her crest, a porcupine, in wood.

Dudley Carleton, Viscount Dorchester (1631), Secretary of State under Charles I.* This tomb was executed by *Nicholas Stone* for £200.

Sir Thomas Bromley (1587), who succeeded Sir Nicholas Bacon as Lord-Chancellor in the reign of Elizabeth, and presided at the trial of Mary, Queen of Scots. The alabaster statue represents the chancellor in his robes: the official purse appears at the back: his children, by Lady Elizabeth Fortescue, kneel at an altar beneath.

* *Sir James Fullerton* (1630-31), and *Mary* his wife. He was first Gentleman of the Bedchamber to Charles I. "He dyed fuller of faith than of feare, fuller of resolv'ion than of paiennes; fuller of honvr than of dayes."

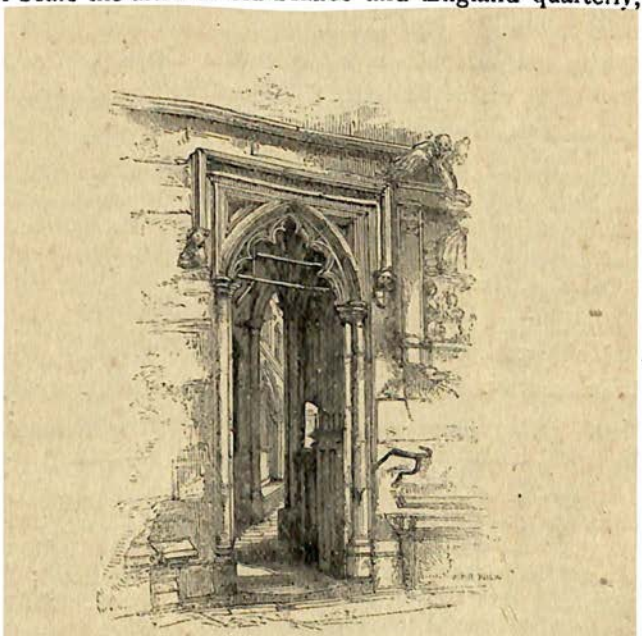
[Near the foot of this monument *Archbishop Usher* was buried in state, March, 1655-56, at the cost of Oliver Cromwell. He died at Reigate. His chaplain, Nicholas Barnard, preached his funeral sermon in the Abbey on the text, "'And Samuel died, and all the Israelites were gathered together.'"]

Sir John Puckering (1596), who prosecuted Mary, Queen of Scots, and became Keeper of the Great Seal under Elizabeth. The monument was erected by his widow, who added her own statue; their eight children kneel below.

Sir Henry Belasyse of Brancepeth (1717), "linealy descended from Belasius, one of the Norman Generals who came into England with William the Conqueror and was knighted by him." The monument is by *Scheemakers*.

* There are fine portraits of Dudley Carleton and his wife, by Cornelius Janscn, in the National Portrait Gallery.

The entrance to the next chapel, or, more properly, the *Shrine of St. Erasmus*, is one of the most picturesque "bits" in the Abbey, dating from the time of Richard II. It is a low arch supported by clustered pillars. The shield on the right bears the arms of old France and England quarterly,



Shrine of St. Erasmus.

viz. semée of fleurs-de-lis and three lions passant gardant, and that on the left the arms of Edward the Confessor. Above is "Sanctus Erasmus" in black (once golden) letters, and over this an exquisitely sculptured niche with a moulding of vine-leaves. The iron stanchion which held a lamp still remains by the entrance, and within are a holy-water

basin and a bracket for the statue of St. Erasmus (a Bishop of Campania martyred under Diocletian), with the rays which once surrounded the head of the figure still remaining on the wall. Near the entrance is the little monument of *Jane, wife of Sir Clippesly Crewe* (1639), with a curious relief representing her death.

Through this shrine we enter the *Chapel of St. John Baptist*, of which the screen is formed by tombs of bishops and abbots. In the centre is the tomb of—

Thomas Cecil, Earl of Exeter (1622), eldest son of Lord Burleigh, and his first wife *Dorothy Nevile*. The vacant space on the earl's left side was intended for his second wife, Frances Brydges, but she indignantly refused to allow her effigy to lie on the left side, though she is buried with her husband.

Making the circuit of the chapel from the right, we see the monuments of—

Mrs. Mary Kendall (1709-10), who "desired that her ashes might not be divided in death from those of her friend Lady Catharine Jones.*

George Fascet, Abbot of Westminster (1500), an altar-tomb with a stone canopy. On it rests the stone coffin of *Abbot Thomas Millyng*, (1474), godfather of Edward V., who was made Bishop of Hereford by Edward IV. in reward for the services he had rendered to Elizabeth Woodville when she was in sanctuary at Westminster. His coffin was probably removed from the centre of the chapel when the tomb of the Earl of Exeter was placed there.

Thomas Ruthall, Bishop of Durham (1522), who died at Durham Place in the Strand, from grief at having sent the inventory of all his great riches to Henry VIII. in mistake for the "Breviate of the State of the Land," which he had been commissioned to draw up. He had been Secretary to Henry VII., and had made a good use of his immense wealth, having paid a third of the expense of building the great bridge of Newcastle-on-Tyne. The tomb once had a canopy.

* The charitable daughter of the Earl of Ranelagh, who built a school at Chelsea for the education of the daughters of the Poor Chelsea Pensioners.

Abbot William of Colchester (1420), who conspired, with the earls and dukes imprisoned in the abbot's house by Henry IV., in favour of the dethroned monarch, and swore to be faithful to death to King Richard.* The effigy is robed in rich vestments: there are two angels at the pillow, and a spaniel lies at the feet.

(On the site of the altar) *Henry Carey, Lord Hunsdon* (1596), the first-cousin† and most faithful friend and chamberlain of Queen Elizabeth. He is said to have died of disappointment at the long delay in his elevation. The queen visited him on his death-bed, and commanded the robes and patent of an earl to be placed before him. "It is too late," he said, and declined the offered dignity. The Corinthian tomb of alabaster and marble, erected by his son, is one of the loftiest in England (36 feet).

Thomas Carey (1649), second son of the Earl of Monmouth, a Gentleman of the Bedchamber to Charles I., who died of grief for the execution of his master. By this monument may be seen remains of the ancient lockers for the sacred vestments and plate.

(Beneath) *Hugh and Mary Bohun*, children of Humphrey Bohun, Earl of Hereford, and the Princess Isabella, sixth daughter of Edward I. A grey marble monument close to the wall, removed by Richard II. from the Chapel of the Confessor to make room for Anne of Bohemia.

Colonel Edward Popham (1651), and *Anne* his wife. As he was a general in the Parliamentary army, his body was removed at the Restoration, but the monument was allowed to remain, on condition of the inscription being turned to the wall.

Sir Thomas Vaughan, Treasurer to Edward IV. The tomb has a beautiful but mutilated brass. Under the canopy is preserved a fragment of the canopy of Bishop Ruthall's tomb.

The banners which still wave in this chapel are those carried at the funerals of those members of the ancient Northumbrian family of Delaval who are buried beneath — Susannah, Lady Delaval, 1783; Sarah Hussey, Countess of Tyrconnel, 1800; John Hussey, Lord Delaval, 1806.

Opposite the Chapel of St. John is the staircase by which visitors usually ascend to the centre of interest in the Abbey

* See Shakspeare's *Richard II.*

† Being son of Mary Boleyn, who married William Carey, a penniless but nobly born squire, without her father's consent.

—one may say in England—the *Chapel of St. Edward the Confessor.*

"Mortality, behold, and feare,
What a change of flesh is here!
Think how many royall bones
Sleep within these heaps of stones;
Here they lye, had realmes, had lands,
Who now want strength to stir their hands;
Where from their pulpits seal'd with dust,
They preach, 'In greatnesse is no trust.'
Here's an acre sown indeed,
With the richest, royall'st seed,
That the earth did ere suck in,
Since the first man died for sin:
Here the bones of birth have cry'd,
'Though gods they were, as men they dy'd:'
Here all souls, ignoble things,
Dropt from the ruin'd sides of kings.
Here's a world of pomp and state
Buried in dust, once dead by fate."

Francis Beaumont, 1586—1616.

"A man may read a sermon, the best and most passionate that ever man preached, if he shall but enter into the sepulchres of kings. . . . Where our kings have been crowned, their ancestors lie interred, and they must walk over their grandsire's head to take his crown. There is an acre sown with royal seed, the copy of the greatest change, from rich to naked, from ceiled roofs to arched coffins, from living like gods to die like men. There is enough to cool the flames of lust, to abate the heights of pride, to appease the itch of covetous desires, to sully and dash out the dissembling colours of a lustful, artificial, and imaginary beauty. There the warlike and the peaceful, the fortunate and the miserable, the beloved and the despised princes mingle their dust, and pay down their symbol of mortality, and tell all the world, that, when we die, our ashes shall be equal to kings', and our accounts easier, and our pains or our crowns shall be less."—*Jeremy Taylor's Holy Dying*, ch. i. sec. 11.

This chapel, more than any other part of the Abbey, remains as it was left by its second founder, Henry III. He made it a Holy of Holies to contain the shrine of his

sainted predecessor. For this he moved the high altar westward, and made the choir project far down into the nave, like the *coro* of a Spanish cathedral; for this he raised behind the high altar a mound of earth, "the last funeral tumulus in England." For this he imported from Rome "Peter, the Roman citizen" (absurdly supposed by Walpole and Virtue to be the famous mosaicist Pietro Cavallini, who was not born till 1279, six years after the date of the shrine), who has left us the pavement glowing with peacock hues of Opus Alexandrinum, which recalls the pavements of the Roman basilicas, and the twisted pillars of the shrine itself, which are like those of the cloisters in S. Paolo and S. Giovanni Laterano.

Edward the Confessor died in the opening days of 1066, when his church at Westminster had just been consecrated in the presence of Edith his queen. He was buried before the high altar with his crown upon his head, a golden chain and crucifix around his neck, and his pilgrim's ring upon his finger. Thus he was seen when his coffin was opened by Henry I. in the presence of Bishop Gundulf, who tried to steal a hair from his white beard. Thus he was again seen by Henry II., in whose reign he was transferred by Archbishop Becket to a new and "precious feretry," just after his canonization (Feb. 7, 1161) by Pope Alexander III., who enjoined "that his body be honoured here on earth, as his soul is glorified in heaven." Henry III. also looked upon the "incorrupt" body, before its translation to its present resting-place, on the shoulders of the royal Plantagenet princes, whose own sepulchres were afterwards to gather around it. The body lies in a stone coffin, iron-bound, within the shrine of marble and mosaic. It appears from

an illumination in the "Life of St. Edward" in the University Library at Cambridge that, after his canonization, one end of the shrine was for some time left open, that sick persons might creep through and touch the coffin. The seven recesses at the sides of the shrine were intended for pilgrims to kneel under. The inlaid wooden wainscoting on the top was added by Abbot Feckenham in the reign of Mary I., by whom the shrine was restored, for it had been partially, if not wholly, displaced at the Dissolution. Before that it probably had a Gothic canopy. At the coronation of James II. both shrine and coffin were broken by the fall of some scaffolding. It was then robbed for the last time. Henry Keepe, who wrote the "Monumenta Westmonasteriensia," relates that he himself put in his hand and drew forth the chain and crucifix of the Confessor, which were accepted by the last of the Stuart kings. The shrine, which was one of the most popular points of pilgrimage before the Reformation, is still the object of pilgrimages with Roman Catholics. Around the Confessor lie his nearest relations. On his left rests his wife, "*Edith*, of venerable memory" (1073), the daughter of Earl Godwin, and sister of Harold. On his right (moved from the old Chapter-house by Henry III.) lies his great-niece, another Edith (1118), whose Saxon name was changed to the Norman *Maud*, the daughter of Malcolm Canmore of Scotland, granddaughter of Edward Atheling, and wife of Henry I. She had been accustomed frequently to pass days and nights together, kneeling, bare-footed and dressed in haircloth, before her uncle's shrine, and had herself the reputation of a saint. She was "the very mirror of piety, humility, and princely bounty," says Florence of Wor-

cester. "Her virtues were so great," say the "Annals of Waverley," that "an entire day would not suffice to recount them." Before the shrine, as Pennant says, the *spolia opima* were offered, the Scottish regalia, and the sacred stone from Scone; and here the little Alphonso, son of Edward I., offered the golden coronet of Llewelyn, Prince of Wales.* Here also the unfortunate Joanna, widow of Henry IV., was compelled to make a public thank-offering for the victory of Agincourt, in which her brother and son-in-law were killed and her son taken prisoner. Behind the shrine, where the chantry of Henry V. now stands, were preserved the relics given by St. Edward to the church—a tooth of St. Athanasius, a stone which was believed to have been marked by the last footprint of the Saviour at His Ascension, and a phial of the precious blood.

The fantastic legend of the Confessor is told in the fourteen rude sculptures on the screen which divides the chapel from the choir. We see—

1. The Bishop and Nobles swear fealty to the yet unborn child of Queen Emma, wife of Ethelred the Unready.
2. The child, Edward, is born at Islip in Oxfordshire.
3. His Coronation on Easter Day, 1043.
4. He sees the Devil dancing on the casks in which his tax of Danegelt was collected and decides to abolish it.
5. He warns a scullion who has been stealing from his treasure-chest to escape before Hugolin his treasurer returns and catches him.
6. He sees Our Saviour in a vision, standing on the altar of the church, where he is about to receive the sacrament.
7. He has a vision of the King of Denmark, who is drowned on his way to invade England.
8. The boys Tosti and Harold, brothers-in-law of the king, have a quarrel at the king's table, prophetic of their future feuds.

* Gough. "Sepulchral Effigies," i. 7.

9. The Confessor, seated in the midst of his courtiers, has a vision of the seven Sleepers of Ephesus, who turn suddenly from the right side to the left, portending great misfortunes.
10. The Confessor meets with St. John the Evangelist as a pilgrim and beggar, and having no alms, presents him with a ring.
11. The blind are restored to sight by the water in which the Confessor has washed.
12. St. John meets two English pilgrims at Ludlow and bids them restore the ring to Edward, and warn him that within six months he would meet him in Paradise.
13. The pilgrims deliver the ring and message to the king.
14. Edward, warned of his approaching death, completes the dedication of the Abbey.*

On the left of the steps by which we ascended is the tomb of the founder, *Henry III.* (1272).

"Quiet King Henry III., our English Nestor (not for depth of brains, but for length of life), who reigned fifty-six years, in which term he buried all his contemporary princes in Christendom twice over. All the months in the year may be in a manner carved out of an April day; hot, cold, dry, moist, fair, foul weather being oft presented therein. Such the character of this king's life—certain only in uncertainty; sorrowful, successful; in plenty, in penury; in wealth, in want; conquered, conqueror."—*Fuller's Church History.*

Henry died at Bury St. Edmunds on the day of St. Edmund of Canterbury. His body was brought to London in state by the Knights Templar,† whom he had first introduced into England, and his effigy was so splendidly attired "that," says Wykes, "he shone more magnificent when dead than he had appeared when living." On the day of St. Edmund, king and martyr, he was buried here before the high altar, in the coffin in which Henry II. had laid the Confessor, and

* The date of this screen is uncertain, but it must have been later than the time of Richard II., as part of the canopy of his tomb has been cut away to make room for its stonework. The subjects of the sculptures are taken from Abbot Ailred's "Life and Miracles of St. Edward," written in the time of Edward II.

† See Gough, i. 58.

whence he himself had removed him. His son Edward, then returning from Palestine, who had lately heard of the death of his sons Henry and John, broke into passionate grief on hearing the news of this third bereavement—"God may give me more sons, but not another father." He brought from abroad the "diverse-coloured marbles and glittering stones," and "the twisted or serpentine columns of the same speckled marble,"* with which the tomb was constructed by "Peter, the Roman citizen;" and thither he transferred his father's body, at the same time fulfilling a promise which Henry had made to the abbess of Fontevault by delivering his heart to her, to be enshrined in the Norman abbey where his mother Isabella, his uncle Richard I., his grandfather Henry II., and his grandmother Eleanor were buried. The effigy of the king, by the English artist *William Torel*, is of gilt brass. The king wears a coronet, and a long mantle reaching to his feet.

Lying at her father-in-law's feet is "the queen of good memory," the beautiful *Queen Eleanor* (1290), wife of Edward I., and daughter of Ferdinand III. of Castile. Married in her tenth year to a husband of fifteen, she was separated from him till she was twenty, and then won his intense affection by a life of heroic devotion, especially during the perils of the Crusades, through which she insisted upon accompanying him, saying in answer to all remonstrances, "Nothing ought to part those whom God has joined, and the way to heaven is as near from Palestine as from England." She was the mother of four sons, of whom only one (Edward II.) survived her, and of nine daughters, of whom only four married. "To our nation," says Wal-

* Keepe.

singham, "she was a loving mother, the column and pillar of the whole realm. She was a godly, modest, and merciful princess. . . . The sorrow-stricken she consoled as became her dignity, and she made them friends that were at discord." She was taken ill at Hardeby, near Grantham, while Edward was absent on his Scottish wars, and died before he could reach her. His passionate grief expended itself in the line of nine crosses, erected at the towns where her body rested on its progress to London. Every Abbot of Westminster, as he entered on his office, was bound by oath to see that a hundred wax lights were burning round her grave on St. Andrew's Eve, the anniversary of her death. Her heart was given to the convent of Blackfriars.

The Queen's tomb, of Petworth marble, is by *William Torel*, an English artist, who built the furnace in which the statue was cast, in St. Margaret's Churchyard. The beautiful features of the dead queen are expressed in the most serene quietude: her long hair waves from beneath the circlet on her brow. One can see the character which was always able to curb the wild temper of her husband—the wife, as he wrote to the Abbot of Cluny, whom "living he loved, and dead he should never cease to love."

Edward I. himself (1307) lies on the same side of the chapel, near the screen. He died at Burgh on Solway Frith, after a reign of thirty-four years, was buried for a time at Waltham, and then removed hither to a site between his father's tomb and that of his brother Edmund. His body was embalmed like a mummy, bound in cere-cloth, and robed in cloth of gold, with a crown on his head, a sceptre in one hand, and the rod with the dove in the

other. Thus he was seen when the tomb was opened in 1771. A wooden canopy once overshadowed the tomb, but this was broken down in a tumult at the funeral of Pulteney, Earl of Bath. Now the monument of the greatest of the Plantagenets is one of the plainest in the Abbey. Five slabs of grey marble compose it, and it bears the inscription, "Edvardus Primus Scotorum malleus hic est. 1308. Pactum Serva."

"Is the unfinished tomb a fulfilment of that famous 'pact,' which the dying king required of his son, that his flesh should be boiled, his bones carried at the head of the English army till Scotland was subdued, and his heart sent to the Holy Land, which he had vainly tried in his youth to redeem from the Saracens? It is true that with the death of the king all thought of the conquest of Scotland ceased. But it may possibly have been 'to keep the pact' that the tomb was left in this rude state, which would enable his successors at any moment to take out the corpse and carry off the heart;—and it may have been with a view to this that a singular provision was left and enforced. Once every two years the tomb was to be opened, and the wax of the king's cere-cloth renewed. The renewal constantly took place as long as his dynasty lasted, perhaps with a lingering hope that a time would come when a victorious English army would once more sweep through Scotland with the conqueror's skeleton, or another crusade embark for Palestine with that true English heart. The hour never came, and when the dynasty changed with the fall of Richard II., the renewal of the cerement ceased."—*Dean Stanley.*

At Edward's death he left his second wife, Marguerite of France, a widow of twenty-six. She kept a chronicler, John o' London, to record the valiant deeds of her husband, and when Edward died the people of England were edified by her breaking forth, through his pen, into a lamentation like that for Saul and Jonathan—"At the foot of Edward's monument with my little sons, I weep and call upon him. When Edward died all men died to me," &c.*

* See Strickland's "Life of Marguerite of France."

Near the tomb of Edward was preserved in a gold cup the heart of Henry d'Almayne, nephew of Henry III., murdered (1271) by Simon de Montfort in the cathedral of Viterbo. On the other side of the shrine lie some children of his cousin, Aylmer de Valence.

The next tomb in point of date is that of *Queen Philippa* (1369), daughter of William, Earl of Hainault, and wife of Edward III., by whom she was the mother of fourteen children. In this she only fulfilled expectations, for we learn from Hardyng that when the king was sending to choose one of the earl's daughters, an English bishop advised him to choose the lady of largest frame, as promising the most numerous progeny.* She was the foundress of Queen's College at Oxford. The figure which lies upon her tomb, executed by *Hawkin Liege*, a Flemish artist, is remarkable for its cushioned headdress, and is the first attempt at a portrait. Around the tomb were placed the figures of thirty royal persons to whom she was related. "The open-work of the niches over the head of the effigy itself has been filled in with blue glass. The magnificence of the entire work may be imagined when it is known that it contained, when perfect, more than seventy statues and statuettes, besides several brass figures on the surrounding railing."†

"When the good queen perceived her end approaching, she called to the king, and extending her right hand from under the bed-clothes, put it into the right hand of the king, who was very sorrowful at heart, and thus spoke: 'We have enjoyed our union in happiness, peace, and prosperity: I entreat, therefore, of you, that on our separation you will grant me three requests.' The king, with sighs and tears, replied, 'Lady, ask: whatever you request shall be granted.' 'My Lord, I beg you will acquit me of whatever engagements I may have entered into for-

* See Hardyng, cap. 178.
† Sir G. Scott's "Gleanings."

merly with merchants for their wares, as well on this as on the other side the sea. I beseech you to fulfil whatever gifts or legacies I may have made. Thirdly, I entreat that, when it shall please God to call you hence, you will not choose any other sepulchre than mine and that you will lie beside me in the cloister of Westminster.' The king, in tears, replied, 'Lady, I grant them.' Soon after, the good lady made the sign of the cross on her breast, and having recommended to God the king and her youngest son, Thomas, who was present, gave up her spirit, which, I firmly believe, was caught by the holy angels, and carried to the glory of Heaven: for she had never done anything, by thought or deed, that could endanger her losing it."—*Froissart.*

Thomas of Woodstock, Duke of Gloucester, the son who was present at Philippa's death-bed, is the only one buried beside her. At five years old he had been left guardian of the kingdom while his parents were absent in French wars, and had represented his father by sitting on the throne before parliaments. He married a Bohun heiress, and was a great patron of literature, especially of Gower the poet. He was smothered at Calais in 1397, by order of his nephew, Richard II., and rests under a large stone which once bore a brass, in front of his mother's tomb. Gower in his "Vox Clamantis" has a Latin poem on the Duke of Gloucester, in which the following lines record his death—

> "Heu quam tortorum quidam de sorte malorum,
> Sic Ducis electi plumarum pondere lecti;
> Corporis quassatum jugulantque necant jugulatum."

In accordance with the promise made to the dying Philippa, the next tomb on the south is that of *King Edward III.*, 1377—

> "The honourable tomb
> That stands upon your royal grandsire's bones,"

mentioned in Shakspeare's *Richard II.* He died at Sheen, was carried, with face uncovered, through the streets

of London, followed by his many children, and was laid in Philippa's grave. The features of the effigy which lies upon the tomb are believed to have been cast from the king's face as he lay in death, and "the head is almost ideal in its beauty."*

"Corpore fuit elegans, statura quæ nec justum excederet nec nimis depressioni succumberet, vultum habens humana mortalitate magis venerabilem, similem angelo, in quo relucebat tam mirifica gratia ut si quis in ejus faciem palam respexisset vel nocte de illo somniasset eo proculdubio die sperabat sibi jocunda solatia proventura."—*Walsingham.*

In the words of his epitaph, he was "flos regum preteritorum, forma futurorum." All his children were represented around the tomb in brass: six only remain—Edward the Black Prince, Joan de la Tour, Lionel Duke of Clarence, Edward Duke of York, Henry of Brittany, and William of Hatfield. We have seen two other children in the Chapel of St. Edmund.†

"Mighty victor! mighty lord,
Low on his funeral couch he lies;
No pitying heart, no eye, afford
A tear to grace his obsequies.
Is the sable warrior fled?
Thy son is gone: he rests among the dead!
The swarm that in thy noontide beam were born
Gone to salute the rising morn."—*Gray.*

The Black Prince was buried at Canterbury, but *Richard II.*, his son by the Fair Maid of Kent, who succeeded his grandfather, Edward III., in his eleventh year, removed

* Lord Lindsay, "Christian Art," iii.

† Professor Westmacott in his lecture on the "Sculpture of Westminster Abbey" remarks on the shoes of this effigy being "left and right," erroneously supposed to be a modern fashion of shoemaking.

the Bohun grandchildren of Edward I. that he might lie near him, and on the death of his beloved first wife, *Queen Anne of Bohemia* (1397), sister of the Emperor Wenceslaus (who first introduced the use of pins and side-saddles into England), in the twelfth year of her married life, he erected her tomb in its place. On it *Nicholas Broker* and *Godfrey Prest,* Citizens and Coppersmiths of London, were ordered to represent her effigy with his own; their right hands tenderly clasped together, so that they might always bear witness to his devotion to the wife whom he lamented with such extravagant grief, that he caused the palace of Sheen to be razed to the ground, because it had been the scene of her death. The effigies are partly of brass and partly of copper. That of the king is attired like an ecclesiastic, his hair curls, and he has a pointed beard, but not much trace of the "surpassing beauty for which he was celebrated." The king's robe is decorated with the brooms-cods of the Plantagenets, and "the sun rising through the dark clouds of Crecy." The arms of the loving couple have been stolen, with the pillows which supported the royal heads, the two lions which once lay at Richard's feet, and the eagle and leopard which supported those of the queen. The canopy is decorated within with half-obliterated paintings of the Almighty and of the Virgin with the Saviour, on a diapered ground like that of the portrait of Richard II. Here also, when the feeble London light allows, may be seen the arms of Queen Anne—the two-headed eagle of the empire, and the lion rampant of Bohemia. After the death (probably the murder) of *King Richard II.* in Pomfret Castle in 1399, his body was brought to London, by order of Henry IV., and exposed in St. Paul's—"his visage left opyn, that men

myght see and knowe his personne," and was then interred in the church of the Preaching Friars at Langley in Hertfordshire. There it lay till the accession of Henry V., who, soon after his coronation (being then suitor for the hand of Katherine, sister of Richard's widow), exhumed it, seated it in a chair of state, and, with his whole court, followed in the strange procession which bore it to Westminster, and laid it in the grave of Queen Anne. The king's epitaph is very curious as bearing witness to the commencement of the struggle with the early Reformers—

> "Corpore procerus, animo prudens ut Homerus,
> Obruit hæreticos, et eorum stravit amicos."

The epitaph begins on the north side: the first letter contains a feather with a scroll, the badge of Edward III.*

By especial desire of Richard II. his favourite *John of Waltham* (1395), Bishop of Salisbury, Keeper of the Privy Seal and Lord High Treasurer, was buried here amongst the kings, and lies under a large stone in front of the tomb of Edward I.

We must now turn to the eastern end of the chapel, where the grand tomb of *Henry V.* (1422), "Henry of Monmouth," the hero of Agincourt, the greatest king England had known till that time, rises on a site, for which even the sacred relics collected by the Confessor were removed and placed in a chest between the shrine and the tomb of Henry III.

Henry V. died at Vincennes in his thirty-fourth year, and his funeral procession from thence to Calais, and from Dover to London, was the most magnificent ever known. Katherine

* "Londiniana," vol. i.

de Valois, his widow, followed the corpse, with James I. of Scotland, as chief mourner. On reaching London the funeral rites were celebrated first at St. Paul's and then at the Abbey. Here the king's three chargers were led up to the altar behind the waxen effigy of the king, which was first used in this instance. All England mourned.

> "Hung be the heavens with black, yield day to night!
> King Henry the Fifth, too famous to live long!
> England ne'er lost a king of so much worth."

"The tomb of Henry towers above the Plantagenet graves beneath, as his empire towered above their kingdom. As ruthlessly as any improvement of modern times, it devoured half the beautiful monuments of Eleanor and Philippa. Its structure is formed out of the first letter of his name—H. Its statues represent not only the glories of Westminster, in the persons of its two founders, but the glories of the two kingdoms which he had united—St. George, the patron of England; St. Denys, the patron of France. The sculptures round the chapel break out in a vein altogether new in the abbey. They describe the personal peculiarities of the man and his history—the scenes of his coronation, with all the grandees of his court around him, and his battles in France. Amongst the heraldic emblems—the swans and antelopes derived from the Bohuns—is the flaming beacon or cresset light which he took for his badge, 'showing thereby that, although his virtues and good parts had been formerly obscured, and lay as a dead coal seeking light to kindle it, by reason of tender years and evil company, notwithstanding, he being now come to his perfecter years and riper understanding, had shaken off his evil counsellors, and being now on his high imperial throne, that his virtues should now shine as the light of a cresset, which is no ordinary light.' Aloft were hung his large emblazoned shield, his saddle, and his helmet, after the example of the like personal accoutrements of the Black Prince at Canterbury. The shield has lost its splendour, but is still there. The saddle is that on which he

> 'Vaulted with such ease into his seat,
> As if an angel dropp'd down from the clouds,
> To witch the world with noble horsemanship.'

The helmet—which from its elevated position has almost become a

part of the architectural outline of the abbey, and on which many a Westminster boy has wonderingly gazed from his place in the choir—is in all probability 'that very casque that did affright the air at Agincourt,' which twice saved his life on that eventful day—still showing in its dints the marks of the ponderous sword of the Duke of Alencon—'the bruised helmet,' which he refused to have borne in state before him on his triumphal entry into London, 'for that he would have the praise chiefly given to God;'

> 'Being free from vainness and self-glorious pride,
> Giving full trophy, signal, and ostent,
> Quite from himself, to God.'

Below is his tomb, which still bears some marks of the inscription which makes him the Hector of his age. Upon it lay his effigy stretched out, cut from the solid heart of an English oak, plated with silver-gilt, with a head of solid silver. It has suffered more than any other monument in the abbey. Two teeth of gold were plundered in Edward IV.'s reign. The whole of the silver was carried off by some robbers who had 'broken in the night-season into the Church of Westminster,' at the time of the Dissolution. But, even in its mutilated form, the tomb has always excited the keen interest of Englishmen. The robbery 'of the image of King Henry of Monmouth' was immediately investigated by the Privy Council. Sir Philip Sidney felt, that 'who goes but to Westminster, in the church may see Harry the Fifth;' and Sir Roger de Coverley's anger was roused at the sight of the lost head: 'Some Whig, I'll warrant you. You ought to lock up your kings better, they'll carry off the body too, if you don't take care.'"—*Dean Stanley, Memorials of Westminster.*

From the *Chantry* above the tomb (only shown by special order), where Henry ordained that masses were to be for ever offered up for his soul by "sad and solemn priests," one can look down into the shrine of the Confessor, and see the chest it contains.

Queen Katherine de Valois, who married the Welsh squire Owen Tudor after her husband's death, was buried at first in the Lady Chapel (1437). When this was pulled down, to make room for the chapel of Henry VII., her

coffin was placed by the side of her husband's tomb, where Pepys, writing Feb. 22, 1668-9, says—

"Here we did see, by particular favour, the body of Queen Katherine of Valois; and I had the upper part of her body in my hands, and I did kiss her mouth, reflecting upon it that I did kiss a queene, and that this was my birthday, thirty-six years old, that I did kiss a queene."—*Diary.*

She now lies in the Chapel of St. Nicholas. Close to Edward III.'s monument is the little tomb of the infant *Princess Margaret of York* (1397), daughter of Edward IV. and Elizabeth Woodville; and opposite it that of *Princess Elizabeth Tudor*, daughter of Henry VII., who died at Eltham, aged three.

In front of the screen, facing the foot of St. Edward's shrine, stand the *Coronation Chairs*, which, at coronations, are moved to the middle of the chancel. That on the left, scratched and battered by irreverent visitors, as full of varied colour as a mountain landscape, is the chair decorated by "William the Painter" for Edward I. In it was enclosed by Edward III. (1328) the famous *Prophetic* or *Fatal Stone* of Scone, on which the Scottish kings were crowned,* and with which the destinies of the Scottish rule were believed to be enwoven, according to the old metrical prophecy—

"Ni fallit fatum, Scoti quocunque locatum
Invenient lapidem, regnare tenentur ibidem."

The legend of the stone relates that it was the pillow on which the Patriarch Jacob slept at Bethel when he saw the

* The custom of inaugurating a king upon a stone was of eastern origin and became general among Celtic and Scandinavian nations. Seven of the Anglo-Saxon kings were crowned on "the King's Stone" which still remains in the street of Kingston-on-Thames.

Vision of the Ladder reaching to heaven. From Bethel the sons of Jacob carried the Stone into Egypt. Thither came Gathelus the Greek, the son of Cecrops, the builder of Athens, who married Scota,* the daughter of Pharaon, but being alarmed at the judgments pronounced against Egypt by Moses, who had not then crossed the Red Sea, he fled to Spain, where he built the city of Brigantia. With him he took the Stone of Bethel, seated upon which "he gave lawes and administered justice unto his people, thereby to menteine them in wealth and quietnesse."† In after days there was a king in Spain named Milo, of Scottish origin, and one of his younger sons, named Simon Brek, beloved by his father beyond all his brothers, was sent to conquer Ireland with an army, that he might reduce it to his dominion, which he did, and reigned there many years. His prosperity was due to a miracle, for when his ships first lay off the coast of Ireland, as he drew in his anchors, the famous Stone was hauled up with the anchors into the ship. Received as a precious boon from heaven, it was placed upon the sacred hill of Tarah, where it was called *Lia-fail*, the "Fatal Stone," and gave the ancient name of *Innis-fail*, or "the Island of Destiny," to the kingdom.‡ On the hill of Tarah, Irish antiquaries maintain that the real Stone still remains, but others assert that about 330 years before Christ, Fergus, the founder of the Scottish monarchy, bore

* According to the Chronicle of Robert of Gloucester Scotland was named from Scota.

"The Scottes yclupped were
After a woman that Scote hyght, the dawter of Pharaon,
Yat broghte into Scotlond a whyte marble ston,
Yat was ordeyed for thare King, whan he coroned wer,
And for a grete Jewyll long hit was yhold ther."

† Holinshed. ‡ Sir James Ware.

the Stone across the sea to Dunstaffnage, where an ancient sculpture has been found of a king with a book of the laws in his hand, seated in the ancient chair "whose bottom was the Fatal Stone."* But from Dunstaffnage the Stone was again removed and carried to Iona by Fergus, who

> "Broucht pis stane wythin Scotland
> Fyrst qwhen he come and wane pat land,
> And fyrst it set in Ikkolmkil."†

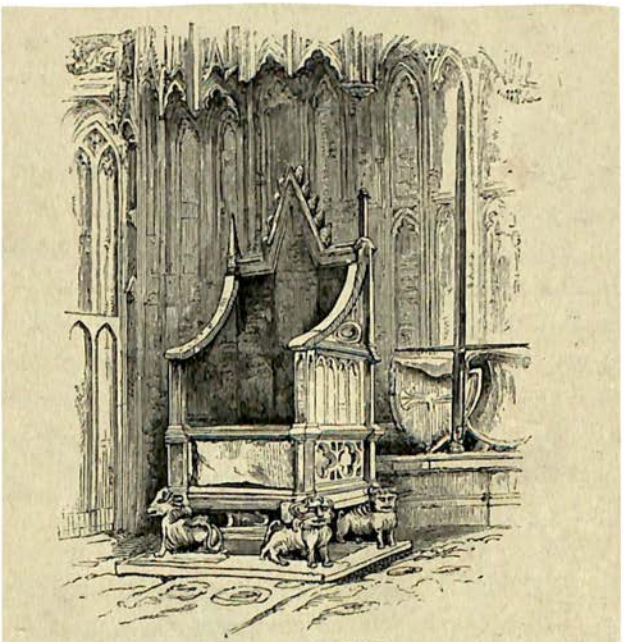
It was Kenneth II. who, in A.D. 840, brought the Stone to Scone, and there enclosed it in a chair of wood, "endeavouring to confirm his royal authority by mean and trivial things, almost bordering on superstition itself."‡ At Scone all the succeeding kings of Scotland were inaugurated till the time of John Baliol, who, according to Hardynge, was crowned

> "In the Minster of Scone, within Scotlàd grònd,
> Sittyng vpon the regal stone full sound,
> As all the Kynges there vsed had afore,
> On Sainct Andrewes day, with al joye therefore."

After Edward I. had defeated Baliol near Dunbar in 1296, he is said, before he left the country, to have been himself crowned King of Scotland upon the sacred Stone at Scone. However this may be, on his return to England he carried off as trophies of his conquest, not only the Scottish regalia, but the famous "Fatal Stone," "to create in the Scots a belief that the time of the dissolution of their monarchy was come."§ Placing the Stone in the Abbey of

* Pennant's "Tour to the Hebrides."
† Wintownis Chronikil.
‡ Buchanan's "History of Scotland."
§ See Rapin's "History of England," i. 375.

Westminster, he ordered that it should be enclosed in a chair of wood, "for a masse priest to sit in."* Various applications were afterwards made for the restoration of the Stone to the northern kingdom, and the immense importance



The Coronation Chair.

which the Scotch attached to it is shown by its having been the subject of a political conference between Edward III. and David II. King of Scots. In 1328 Edward III. actually agreed to deliver it up:† the Scottish regalia was sent back, but when it came to giving up the Stone, "the people of

* Hardyng's Chronicle.

† Ayliffe's Calendars, p. 58.

London would by no means allow it to depart from themselves."

The Stone (which, geologically, is of such sandy sienite as may be found on the western coast of Scotland) is inserted beneath the seat of the chair, with an iron handle on either side so that it may be lifted up. The chair is of oak and has once been entirely covered with gilding and painting, now worn away with time and injured by the nails which have been driven in when it has been covered with cloth of gold at the coronations. At the back a strong lens will still discover the figure of a king, seated on a cushion diapered with lozenges, his feet resting on a lion, and other ornaments.*

In this chair all the kings of England since the time of Edward I. have been crowned; even Cromwell was installed in it as Lord Protector in Westminster Hall, on the one occasion on which it has been carried out of the church.

When Shakspeare depicts Eleanor, Duchess of Gloster, imparting her aspirations to her husband Humphrey, she says—

> "Methinks I sate in seat of majesty
> In the Cathedral Church of Westminster,
> And in that Chair where kings and queens are crowned."
> *2 Henry VI. Act* i. *Sc.* 2.

The second chair was made for the coronation of Mary II. and has been used ever since for the queen's consort.

Between the chairs, leaning against the screen, are preserved the state *Shield and Sword of Edward III.*, which

* Nearly all these and many other particulars concerning the Coronation Chair will be found in an article in Brayley's "Londiniana," vol. 2.

were carried before him in France. This is "the monumental sword that conquer'd France," mentioned by Dryden: it is 7 feet long and weighs 18 lbs.

"Sir Roger de Coverley laid his hand upon Edward the Third's sword, and leaning upon the pommel of it, gave us the whole history of the Black Prince; concluding, that in Sir Richard Baker's opinion Edward the Third was one of the greatest princes that ever sat upon the English throne."—*Spectator, No.* 329.

Before leaving the chapel we must glance at its upper window, filled with figures of saints, executed in stained glass, of the kind called "Pot-metal" in the reign of Henry VI.

"A feeling sad came o'er me as I trod the sacred ground
Where Tudors and Plantagenets were lying all around;
I stepp'd with noiseless foot, as though the sound of mortal tread,
Might burst the bands of the dreamless sleep that wraps the mighty dead."

Ingoldsby Legends.

Returning to the aisle, we may admire from beneath, where we see them at their full height, three beautiful tombs of the family of Henry III.

* *Edmund Crouchback, Earl of Lancaster* (1296), second son of Henry III., who fought in the Crusades. His name of Crouchback is believed to have had its origin in the cross or *crouch* which he wore embroidered on his habit after he had engaged to join in a crusade in 1269.

"Edward above his menne was largely seen,
By his shoulders more hei and made full clene.
Edmond next hym the comeliest Prince alive,
Not croke-backed, ne in no wyse disfigured.
As some menne wrote, the right lyne to deprive,
Through great falsehed made it to be scriptured."—*Hardynge.*

He received an imaginary grant of the kingdom of Sicily and Apulia from Pope Innocent IV. when he was only eight years old, which led to the extortions of Henry for the support of his claim.

On the death of Simon de Montfort, he was made Earl of Leicester and Seneschal of England by his father. At the base of the monument are figures of the gallant party who went together to the Crusades —Edmund, his brother Edward I., his uncle William de Valence, three other earls, and four knights. The effigy of Edmund himself is exceedingly noble and dignified. Sculptured on his tomb are the roses of the House of Lancaster, a badge first introduced from the roses which he brought over from Provins ("Provence roses"), where they had been planted by Crusaders. The House of Lancaster claimed the throne by descent from this prince, and his second wife, Blanche, Queen of Navarre.

* *Aylmer de Valence, Earl of Pembroke* (1323), third son of William de Valence, and nephew of Henry III. He fought in the Scottish wars of Edward I. and Edward II. against the barons under Thomas, Earl of Lancaster, and connived at his sentence. This proved fatal to him. He went into France with Queen Isabel, and there died —"sodenly murdered by the vengeance of God, for he consented to the death of St. Thomas."* The sculpture of this tomb is decidedly French in character. Two angels, at the head of the effigy, support the soul of Aylmer, which is ascending to heaven.

"The monuments of Aylmer de Valence and Edmund Crouchback are specimens of the magnificence of our sculpture in the reigns of the two first Edwards. The loftiness of the work, the number of arches and pinnacles, the lightness of the spires, the richness and profusion of foliage and crockets, the solemn repose of the principal statue, the delicacy of thought in the group of angels bearing the soul, and the tender sentiment of concern variously expressed in the relations ranged in order round the basement, forcibly arrest the attention, and carry the thoughts not only to other ages, but to other states of existence." —*Flaxman.*

Aveline, Countess of Lancaster (1273). The tomb is concealed on this side by the ugly monument of

Field Marshal Lord Ligonier (1770), celebrated as a military commander in all the wars of Anne, George I., and George II., and who died at ninety-two in the middle of the reign of George III. The Muse of History is represented as holding a scroll, with the names of his battles. This was the witty Irishman who, when George II. reviewed his regiment and remarked—"Your men look like soldiers, but the horses are poor," answered—"The men, Sire, are Irish, and gentlemen too; but the horses are English." The monument is by *J. F. Moore.*

* *Leland*, from a Chronicle in Peter House Library.

(Below Ligonier) *Sir John Harpendon* (1457), a low altar tomb with a brass effigy, its head resting on a greyhound, its feet on a lion. Sir John was a knight of Henry V., and the fifth husband of the celebrated Joan de la Pole, Lady Cobham, whose fourth husband was Sir John Oldcastle.

(In the pavement) the gravestone, which once bore brasses, of *Thomas Brown* and *Humphrey Roberts*, monks of Westminster, 1508.

Facing the tomb of Edmund Crouchback is the beautiful perpendicular *Chapel of Abbot Islip*, 1532, who laid the foundation stone of the greater perpendicular chapel of Henry VII. His name appears—twice repeated—in the frieze, on which we may also see the rebus of the abbot—an eye, and a hand holding a slip or branch. The acts of Islip and his magnificent funeral obsequies are pictured in the exceedingly curious "Islip Roll" in the Library of the Society of Antiquaries. In the centre of the chapel, rich in exquisitely finished perpendicular carving, he was buried, but his curious tomb, which bore his skeleton in alabaster, is destroyed, as well as a fresco of the Crucifixion with abbot's figure in prayer beneath, and the words—

"En cruce quí pendes Islip miserére Johannis,
Sánguine perfuso reparasti quem pretioso."

In this chapel, without a monument, is buried *Anne Mowbray*, the heiress who was betrothed to Richard, Duke of York, the murdered son of Edward IV. On the eastern wall is the monument of *Sir Christopher Hatton* (1619), great nephew of the famous Lord Chancellor.

An especial order from the Dean is required to gain admittance by a winding stair to the chamber above the Islip Chapel, which contains the few remains of the exceedingly curious waxwork effigies, which were carried at the

public funerals of great personages in the Abbey. The first sovereign who was thus represented was Henry V., who died in France and was brought home in his coffin; previously the embalmed bodies of the kings and queens had been carried, with faces uncovered, at their funerals. Nevertheless, commemorative effigies of the Henrys and Edwards were made for the Abbey, but of these little remains beyond their wooden framework. When perfect they were exhibited in presses: thus Dryden saw them—

> "And now the presses open stand,
> And you may see them all a-row."

Stow mentions the effigies of Edward III., Philippa, Henry V., Katherine de Valois, Henry VII., Elizabeth of York, Elizabeth, Henry Prince of Wales, James I., and Anne of Denmark. The exhibition of the waxwork figures was formerly found to produce a valuable addition for the small income of the minor canons, though it was much ridiculed as "The Ragged Regiment" and "The Play of Dead Volks."* After the show the "cap of General Monk" used to be sent round for contributions.

> "I thought on Naseby, Marston Moor, and Worcester's crowning fight,
> When on my ear a sound there fell, it filled me with affright;
> As thus, in low unearthly tones, I heard a voice begin—
> This here's the cap of General Monk! Sir, please put summut in."
>
> *Ingoldsby Legends.*

The waxwork figures have not been publicly exhibited since 1839, though they are of the deepest interest, being effigies of the time of those whom they represent, robed by the hands of those who knew them and their characteristic

* See Pope's "Life of Seth Ward."

habits of dress. The most interesting of the eleven existing figures is that of *Elizabeth*, a restoration by the chapter, in 1760, of the original figure carried at her funeral, which had fallen to pieces a few years before. She looks half witch and half ghoul. Her weird old head is crowned by a diadem, and she wears the huge ruff laden with a century of dust, the long stomacher covered with jewels, the velvet robe embroidered with gold and supported on paniers, and the pointed high-heeled shoes with rosettes, familiar from her pictures. The effigy was carried from Whitehall at her funeral, April 28, 1603.

"At which time, the whole city of Westminster was surcharged with multitudes of all sorts of people, in the streets, houses, windows, leads, and gutters, who came to see the obsequy. And when they beheld her statue, or effigy, lying on the coffin, set forth in royal robes, having a crown upon the head thereof, and a ball and a sceptre in either hand, there was such a general sighing, groaning, and weeping, as the like hath not been seen or known in the memory of man; neither doth any history mention any people, time, or state, to make like lamentation for the death of their sovereign."—*Stow*.

Next in point of date of the royal effigies is that of *Charles II.*, robed in red velvet, with lace collar and ruffles. It long stood over his grave in Henry VII.'s Chapel, and served as his monument. By his side once stood the now ruined effigy of General Monk, dressed in armour. *Mary II.* and *William III.* stand together in an oblong case, on either side of a pedestal. Mary, who died at thirty-two, is a large woman nearly six feet high. The effigy was cast from her dead face. She wears a purple velvet bodice, three brooches of diamonds decorate her breast, and she has pearl earrings and a pearl necklace *à la Sévigné*. The headdress is not well preserved, but it was recorded as curious that the

effigy of Mary was originally represented as wearing a *fontange*, a streaming riband on the top of a high headdress (just introduced by the Duchesse de Fontange, the short-lived mistress of Louis XIV.), as it was an article of dress which the queen, who set up as a reformer of female attire, especially inveighed against. William III. is represented as much shorter than his wife, which was the case. Next comes the figure of *Anne*, fat, with hair flowing on her shoulders, wearing the crown and holding the orb and sceptre. This figure, which was carried on her coffin, is still the only sepulchral memorial to this great queen-regnant. There is no figure of her husband.

"A cloud of remembrances come to mind as we gaze upon the kindly pale face and somewhat homely form, set out with its brocaded silk robes and pearl ornaments. We know that this is the figure that lay upon the funeral car of the royal lady, and that the dress is such as she was known to wear, and would be recognised as part of her presentment by the silent crowds that gazed upon the solemn procession; the same, too, that her numerous little children, all lying in a vault close by, would have recognised had they lived to grow to an age of recognition. . . . We think of the Augustan age over which she presided, her friendships, her tenderness, her bounty, with peculiar interest, and turn from it with lingering regret."—*The Builder, July* 7, 1877.

The *Duchess of Richmond* (La Belle Stuart) is represented with her favourite parrot by her side, dressed in the robes which she wore at Queen Anne's coronation. Her effigy used to stand near her grave in Henry VII.'s Chapel, and is one of the most artistic of the figures, yet, as we look at it, we can scarcely realise that this was the lady who was persuaded to sit as "Britannia" for the effigy on our pence in the reign of Charles II. *Catherine, Duchess of Buckinghamshire* (1743), prepared for her own funeral in her life-

time, and her one anxiety on her death-bed was to see its pomps prepared before she passed away out of the world, her last request being that the canopy of her hearse might be sent home for her death-bed admiration. "Let them send it, even though the tassels are not all finished." Her effigy, with that of her young son, long stood by her grave in Henry VII.'s Chapel. Near these reclines the sleeping effigy of her son, *Edmund Sheffield, Duke of Buckinghamshire*, who died at Rome in 1735. This was the figure Duchess Catherine asked her friends to visit, saying that, if they had a mind to see it, she could "let them in conveniently by a back door." * The figure of *Lord Chatham* is unimportant, having been only made in (1779) to increase the attraction of the waxworks; but the figure of *Nelson*, made as a counter-attraction to his tomb in the rival church of St. Paul's, is interesting, since, with the exception of the coat, the dress was actually his.

A ghastly cupboard, which recalls the "El Pudridero" of the Escurial, between the figures of Anne and Lord Chatham, contains the remains of the earlier effigies, crowded together. In some of these the wooden framework is entire, with the features, from which the wax has peeled off, rudely blocked out. One of them, supposed to be Philippa, wears a crown. Of others merely the mutilated limbs remain.

The *Chest* in which the remains of Major André were brought from America to England in 1821 is preserved in this chamber.

As we descend the staircase, the ghoul-like face of Elizabeth in her corner stares at us over the intervening cases, and will probably leave a more distinct impression

* Walpole's "Reminiscences," i. 234.

upon those who have looked upon her than anything else in the Abbey, especially when they consider it as representing one who only a year before had allowed the Scottish ambassador (as if by accident) to see her "dancing high and containedly," that he might disappoint the hopes of his master by his report of her health and spirits.

Opposite the Islip Chapel we find—

The gravestone of *Brian Duppa* (1662), the tutor to Charles II. who visited him on his death-bed, and the friend of Charles I. who, when imprisoned in Carisbrooke, thought himself happy in the society of so good a man. He was in turn Bishop of Chichester, Salisbury, and Winchester.

Beyond the chapel is the monument of—

General Wolfe (1759), who fell in the defeat of the French at Quebec, to which we owe the subjugation of Canada.

"The fall of Wolfe was noble indeed. He received a wound in the head, but covered it from his soldiers with his handkerchief. A second ball struck him in the belly: but that too he dissembled. A third hitting him in the breast, he sank under the anguish, and was carried behind the ranks. Yet, fast as life ebbed out, his whole anxiety centred on the fortune of the day. He begged to be borne nearer to the action; but his sight being dimmed by the approach of death, he entreated to be told what they who supported him saw: he was answered, that the enemy gave ground. He eagerly repeated the question, heard the enemy was totally routed, cried 'I am satisfied'—and expired."—*Walpole's Memoirs.*

Wolfe was buried at Greenwich, but so great was the enthusiasm for him, that Dean Zachary Pearce had actually consented to remove the glorious tomb of Aylmer de Valence to make room for his monument, and was only prevented by the remonstrances of Horace Walpole, sacrificing instead the screen of St. Michael's Chapel and most of the tomb of Abbot Esteney. The monument is the first public work of *Joseph Wilton*, and presents the ludicrous figure of a half-naked man (in shirt and stockings) in the arms of a full equipped Grenadier, receiving a wreath and palm-branch from Victory. On the basement is a bronze relief by *Capizzoldi*, representing the landing of the British troops and the ascent of the heights of Abraham.

"It is full of truth, and gives a lively image of one of the most daring exploits that any warriors ever performed. Veterans, who had fought on that memorable day, have been observed lingering for hours, following with the end of their staff the march of their comrades up the shaggy precipice, and discussing the merits of the different leaders."—*Allan Cunningham.*

(In front of Wolfe) the brass of *Abbot Esteney* (1498), moved from the tomb which formed part of the screen he erected for St. Michael's Chapel. He is represented in his abbatical vestments, under a three-fold canopy. His right hand is raised in benediction, his left holds a crozier, and proceeding from his mouth are the words "Exultabo in Deo Jhu' meo." The tomb was opened in 1706, and the abbot was found entire, in a crimson silk gown and white silk stockings, lying in a coffin quilted with yellow satin.

We now enter a chapel formed by the three *Chapels of St. John, St. Michael, and St. Andrew,** once divided by screens, and entered from the north transept, but mutilated and thrown together for the convenience of the monuments, many of which are most unworthy of their position. In examining the tombs we can only regard the chapels as a whole. Two great monuments break the lines of the centre.

* *Sir Francis Vere* (1609), who commanded the troops in Holland in the wars of Elizabeth, and gained the Battle of Nieuport. This noble tomb was erected by his widow, and is supposed to be copied from that of Count Engelbrecht II. of Nassau at Breda. Sir Francis is represented in a loose gown, lying low upon a mat, while four knights bear as canopy a slab supporting his armour, in allusion to his having fallen a victim in sickness to the death he had vainly courted on the battle-field—

"When Vere sought death arm'd with the sword and shield,
Death was afraid to meet him in the field;
But when his weapons he had laid aside,
Death like a coward struck him and he died."†

* Relics of St. Andrew are said to have been given to the Abbey by King Athelstan, relics of St. John the Evangelist by "good Queen Maude," wife of Henry I.

† Epitaph on Sir Francis Vere given in Lord Pettigrew's collection.

The supporting knights are noble figures. One day Gayfere, the Abbey mason, found Roubiliac, who was superintending the erection of the Nightingale monument, standing with folded arms, and eyes fixed upon one of them, unconscious of all around. "Hush, he vill speak presently," said the sculptor, deprecating the interruption. This tomb "is one of the last works executed in the spirit of our Gothic monuments, and the best."*

Henry, Lord Norris (1601), and his wife *Margaret*, the heiress of Rycote in Oxfordshire. He was the son of Sir Henry Norris, the gallant friend of Anne Boleyn, who maintained her innocence to the scaffold. Hence Elizabeth, daughter of the murdered queen, regarded him with peculiar favour, and, in her eighth year, knighted him in his own house at Rycote, where she was placed under his guardianship. She nicknamed Lady Norris "my own crow" from her swarthy complexion, and wrote to condole with her on the death of one of her sons by this designation. The tomb is Corinthian, with eight columns supporting a canopy, beneath which lie the figures of Lord Norris (created a baron for his services as ambassador in France) and his wife. Around the base kneel their eight sons, "a brood of martial-spirited men, as the Netherlands, Portugal, Little Bretagne, and Ireland can testify."† William, the eldest, was Marshal of Berwick. Sir John had three horses shot under him while fighting against the Spaniards in the Netherlands. Sir Thomas, Lord Justice of Ireland, died of a slight wound "not well looked after." Sir Henry died of a wound about the same time. Maximilian was killed in the wars in Brittany, and Edward, Governor of Ostend, was the only survivor of his parents.‡ Thus, while the others are represented as engaged in prayer, he is cheerfully looking upwards. All the brothers are in plate-armour, but unhelmeted, and with trunk breeches. "They were men of a haughty courage, and of great experience in the conduct of military affairs; and, to speak in the character of their merit, they were persons of such renown and worth, as future times must, out of duty, owe them the debt of honourable memory."

"The Norrises were all *martis pulli*, men of the sword, and never out of military employment. Queen Elizabeth loved the Norrises for themselves and herself, being sensible that she needed such martial men for her service."—*Fuller's Worthies.*

Making the round of the walls from the right, we see the monuments of—

* Allan Cunningham's "Life of Roubiliac."
† Camden's "Brittania." ‡ See Fuller's "Worthies."

Captain Edward Cooke, 1790, who captured the French frigate *La Forte* in the bay of Bengal, and died of his wounds,—with a relief by *Bacon*.

General Sir George Holles (1626), a figure in Roman armour, executed for £100 by *Nicholas Stone*, for the general's brother, John, Earl of Clare. On the base is represented in relief the Battle of Nieuport, in which Sir George was distinguished. The advent of classical art may be recognised in this statue, as the tomb of Sir F. Vere was the expiring effort of gothic.

Sir George Pocock (1792), the hero of Chandernagore. The tomb, by *John Bacon*, supports an awkward figure of Britannia defiant.

* *Lady Elizabeth Nightingale* (1734), daughter of Earl Ferrers; sister of Selina, the famous Countess of Huntingdon; and wife of Joseph Gascoigne Nightingale of Mamhead in Devonshire. This tomb, "more theatrical than sepulchral,"* is the last and greatest work of *Roubiliac*. The skeleton figure of Death has burst open the iron doors of the grave and is aiming his dart at the lady, who shrinks back into the arms of her horror-stricken husband, who is eagerly but vainly trying to defend her. In his fury, Death has grasped the dart at the end by the feathers.

"The dying woman would do honour to any artist. Her right arm and hand are considered by sculptors as the perfection of fine workmanship. Life seems slowly receding from her tapering fingers and her quivering wrist. Even Death himself—dry and sapless though he be—the very fleshless cheeks and eyeless sockets seem flashing with malignant joy."—*Allan Cunningham*.

"It was whilst engaged on the figure of Death, that Roubiliac one day, at dinner, suddenly dropped his knife and fork on his plate, fell back in his chair, and then darted forwards, and threw his features into the strongest possible expression of fear—fixing his eye so expressively on the country lad who waited, as to fill him with astonishment. A tradition of the abbey records that a robber, coming into the abbey by moonlight, was so startled by the same figure as to have fled in dismay, and left his crowbar on the pavement."—*Dean Stanley*.

Sarah, Duchess of Somerset (1692), daughter of Sir Edward Alston, afterwards married to Henry Hare, second Lord Coleraine. Her figure half reclines upon a sarcophagus. The two weeping charity boys at the sides typify her beneficence in founding the Froxfield alms-houses in Wiltshire. Behind this tomb are the remains of three out of the seven

* Walpole, "Anecdotes of Painting."

arches which formed the ancient *reredos* of St. Michael's altar. The ancient altar stone has also been discovered. At the entrance of St. Andrew's Chapel, one of the pillars (left) retains the original polish of the thirteenth century (having been long enclosed in a screen), and may be taken as an example of what all the Purbeck marble pillars were originally.

Theodore Phaliologus (1644), descended from the last Christian emperors of Greece, whose name was Palæologus.

John Philip Kemble (1823), represented as "Cato" in a statue by *Flaxman.*

Dr. Thomas Young (1829), learned in Egyptian hieroglyphics—a tablet by *Chantrey.*

Sarah Siddons (1831), the great tragedian—a poor statue by *Thomas Campbell,* which rises like a white discordant ghost behind the Norris tomb.

Sir Humphry Davy (1829), celebrated for his discoveries in physical science. Buried at Geneva. A tablet.

Matthew Baillie, the anatomist (1823)—a bust by *Chantrey.*

Thomas Telford (1834), who, the son of a shepherd, rose to eminence as an engineer, and constructed the Menai Bridge and the Bridgwater Canal, but is scarcely entitled to the space so unsuitably occupied by his huge ugly monument by *Baily.*

Rear Admiral Thomas Totty (1702)—a monument by the younger *Bacon.*

Anastasia, Countess of Kerry (1799). The monument bears an affecting inscription by her husband, "whom she rendered during thirty-one years the happiest of mankind." He was laid by her side in 1818. By *Buckham.*

Abbot Kyrton (1466), a slab in the pavement, which once bore a brass from his tomb, destroyed under Anne. Kyrton erected the screen of St. Andrew's Chapel.

Admiral Richard Kempenfelt (1782), who perished in the sinking of the *Royal George* at Spithead—

> "When Kempenfelt went down
> With twice four hundred men."

His body was washed ashore and buried at Alverstoke, near Gosport. The sinking ship and the apotheosis of its admiral are represented on a column, by the younger *Bacon*.

Algernon, Earl of Mountrath, and his Countess, *Diana*. The monument is by *Joseph Wilton*, the sculptor of Wolfe's memorial; but few will understand now the tumult of applause with which it was received —"the grandeur and originality of the design" being equally praised by contemporary critics, with the feathering of the angels' wings "which has a lightness nature only can surpass."

Sir John Franklin (1847), the Arctic explorer. A bust.

CHAPTER VII.

WESTMINSTER ABBEY.—II.

We now enter the *North Transept* of the Abbey, of which the great feature is the beautiful rose-window (restored 1722), thirty-two feet in diameter. This transept was utterly uninvaded by monuments till the Duke of Newcastle was buried here two hundred years ago. Since then it has become the favourite burial-place of admirals, and since Pitt, Earl of Chatham, was laid here in 1778, the central aisle has been "appropriated to statesmen, as the other transept by poets." The whole character of the monuments is now changed; while the earlier tombs are intended to recall *Death* to the mind, the memorials of the last two centuries are entirely devoted to the exaltation of the *Life* of the person commemorated. In this transept, especially, the entire space between the grey arches is filled by huge monuments groaning under pagan sculpture of offensive enormity, emulating the tombs of the Popes in St. Peter's in their size, and curious as proving how taste is changed by showing the popularity which such sculptors as Nollekens, Scheemakers, and Bacon long enjoyed in England. Through the remainder of the Abbey the monuments, often interesting from their associations, are in themselves chiefly remarkable

for their utter want of originality and variety. Justice and Temperance, Prudence and Mercy, are for ever busy propping up the tremendous masses of masonry upon which Britannia, Fame, and Victory are perpetually seen crowning a bust, an urn, or a rostral column with their wreaths; while beneath these piles sit figures indicative of the military or naval professions of the deceased, plunged in idiotic despair. As we continue our walk through the church we descend gradually but surely, after we leave the fine conceptions and graphic portraiture of Roubiliac and Rysbrack. Even Bacon and Flaxman are weighed down by the pagan mania for Neptunes, Britannias, and Victorys, and only rise to anything like nobility in the single figures of Chatham and Mansfield. The abundant works of Chantrey and Westmacott in the Abbey are, with one or two exceptions, monotonous and commonplace. But it is only when utterly wearied by the platitudes of Nollekens or Cheere,* that we appreciate what lower depths of degradation sculpture has reached in the once admired works of Taylor and Nathaniel Read and in most of the works of Bird.

When he came back from Rome and saw his works in Westminster Abbey, Roubiliac exclaimed, "By God! my own work looks to me as meagre and starved, as if made of nothing but tobacco-pipes."

We may notice among the monuments—

Sir Robert Peel (1850), represented as an orator, in a Roman toga, by *Gibson*.

Vice-Admiral Sir Peter Warren (1752). The monument by *Roubiliac* is especially ridiculed in Churchill's "Foundling Hospital for Wit." It pourtrays a figure of Hercules placing the bust of the

* It would scarcely be believed from his works that Cheere was the master of Roubiliac.

deceased upon a pedestal. Navigation sits by disconsolate, with a withered olive-branch. Behind the tomb is seen the beautiful screen of Abbot Kyrton.

Against the adjoining pillar is the monument of *Grace Scot* (1645), wife of the regicide Colonel cruelly executed at the Restoration. It bears the lines—

"He that will give my Grace but what is hers,
Must say her death has not
Made only her dear Scot
But Virtue, Worth, and Sweetness, widowers."

Sir John Malcolm (1833). Statue by *Chantrey*. "He who was always so kind, always so generous, always so indulgent to the weaknesses of others, while he was always endeavouring to make them better than they were,—he who was unwearied in acts of benevolence, ever aiming at the greatest, but never thinking the least beneath his notice,—who could descend, without feeling that he sank, from the command of armies and the government of an empire, to become a peacemaker in village quarrels,—he in whom dignity was so gentle, and wisdom so playful, and whose laurelled head was girt with a chaplet of all the domestic affections,—the soldier, statesman, patriot, Sir John Malcolm."—*J. C. Hare.*

William Cavendish, the "Loyall Duke of Newcastle," who lost £941,308 by his devotion to the cause of Charles I., and his *Duchess, Margaret Lucas*, who, as her epitaph tells, came of "a noble family, for all the brothers were valiant, and all the sisters virtuous." This Duchess, commemorated in "Peveril of the Peak," was a most voluminous writer, calling up her attendants at all hours of the night, "to take down her Grace's conceptions,* much to the disgust of her husband, who, when complimented on her learning, said, 'Sir, a very wise woman is a very foolish thing.'" Walpole calls her "a fertile pedant, with an unbounded passion for scribbling." She is, however, commemorated here as "a very wise, wittie, and learned lady, which her many bookes do well testifie. She was a most virtuous, and loveing, and carefull wife, and was with her lord all the time of his banishment and miseries, and when he came home never parted from him in his solitary retirement." "The whole story of this lady," wrote Pepys, "is a romance, and all she does is romantic." Conceit about her own works was certainly not her fault, for she said, in writing to a friend—"You will find my works like infinite nature, that hath neither beginning nor end; and as confused as the chaos, wherein is neither method nor

* See Newcastle House, Clerkenwell.

order, but all mixed together, without separation, like light and darkness."

The Duke was also an author, and wrote several volumes on horsemanship. He is extolled by Shadwell as the "greatest master of wit, the most exact observer of mankind, and the most accurate judge of humour" he ever knew. Cibber speaks of him as "one of the most finished gentlemen, as well as the most distinguished patriot, general, and statesman of his age." His liberality to literary men caused him to be regarded as "the English Mæcenas."* "Nothing," says Clarendon, "could have tempted him out of those paths of pleasure which he enjoyed in a full and ample fortune (which he sacrificed by his loyalty, and lived for a time in extreme poverty), but honour and ambition to serve the king when he saw him in distress, and abandoned by most of those who were in the highest degree obliged to him."

The Duke is represented in a coroneted periwig. The dress of the Duchess recalls the description of Pepys, who met her (April 26th, 1667) "with her black cap, her hair about her ears, many black patches, because of pimples about her mouth, naked necked, without anything about it, and a black *just au corps*." Her open book and the pen-case and ink-horn in her hand recall her passion for authorship.

Charles, Earl Canning, Viceroy of India (1860)—a statue by *Foley*.

George Canning, the Prime Minister (1827)—a fine statue by *Chantrey*.

John Holles, Earl of Clare and Duke of Newcastle (1711). He filled many public offices during the reign of Queen Anne, and was created Duke upon his marriage with Margaret, daughter of the Duke William Cavendish, who lies beside him. His enormous wealth caused him to be regarded as the "richest subject that had been in the kingdom for some ages," and his only daughter and heiress, Henrietta Cavendish Holles Harley, bore witness to it with filial devotion in this immense monument. The admirable architecture is by *Gibbs*, but the ludicrous figure of the Duke is by *Bird*. The statues of Prudence and Sincerity are said to have "set the example of the allegorical figures" in the abbey.†

(Right of north entrance) *Edward Vernon, Admiral of the White* (1757), stigmatized by Byron as "the Butcher" in the opening canto of "Don Juan." After his capture of Porto Bello in November, 1739, by which he was considered in the words of his epitaph to have "conquered as far as naval force could carry victory," he became the popular

* Longbaine's "Dramatick Poets."

† Dean Stanley.

hero of the day, and his birthday was kept with a public illumination and bonfires all over London; yet, only six years afterwards, he was dismissed the service for exposing the abuses of the Navy in Parliament. The monument, by *Rysbrack*, represents Fame crowning the bust of the admiral: it was erected by his nephew Lord Orwell in 1763.

(Left of north entrance) *Sir Charles Wager, Admiral of the White* (1743). A feeble monument by *Scheemakers*, representing Fame lamenting over a medallion supported by an infant Hercules. The description of the admiral given in the epitaph is borne out by Walpole (i. 248), who says, "Old Sir Charles Wager is dead at last, and has left the fairest character."

William Pitt, Earl of Chatham (1778). The great statesman, who was seized by his last illness in the House of Lords, was first buried at Hayes, but in a few weeks was disinterred and brought to Westminster. "Though men of all parties," says Macaulay,* "had concurred in decreeing posthumous honours to Chatham, his corpse was attended to the grave almost exclusively by opponents of the government. The banner of the lordship of Chatham was borne by Colonel Barre, attended by the Duke of Richmond and Lord Rockingham. Burke, Savile, and Dunning upheld the pall. Lord Camden was conspicuous in the procession. The chief mourner was young William Pitt."

The colossal monument (thirty-three feet in height), by *Bacon*, was erected for the king and parliament at a cost of £6000. Britannia triumphant is seated upon a rock, with Earth and Ocean recumbent below. Above, on a sarcophagus, are statues of Prudence and Fortitude; lastly the figure of Lord Chatham, in his parliamentary robes, starts from a niche in an attitude of declamation. It was of this tomb that Cooper wrote—

"Bacon there
Gives more than female beauty to a stone,
And Chatham's eloquence to marble lips."

The inscription, which is also by Bacon, drew forth the injunction of George III., who, while approving it, said, "Now, Bacon, mind you do not turn author, stick to your chisel." When Bacon was retouching the statue of Chatham, a divine, and a stranger, tapped him on the shoulder, and said, in allusion to the story of Zeuxis, "Take care what you are doing, you work for eternity." This reverend person then stept into the pulpit and began to preach. When the sermon was over, Bacon touched his arm and said, "Take care what you do, you work for eternity."—*Allan Cunningham.*

* Essays, vi. 229.

Henry Grattan (1820), the eloquent advocate of the rights of Ireland, lies buried in front of Chatham's monument, near the graves of Pitt, Fox, Castlereagh, Wilberforce, the two Cannings, and Palmerston. Pitt and Fox died in the same year, and are buried close together.

> Here—"taming thought to human pride—
> The mighty chiefs sleep side by side.
> Drop upon Fox's grave the tear,
> 'Twill trickle to his rival's bier.
> O'er Pitt's the mournful requiem sound,
> And Fox's shall the notes rebound.
> The solemn echo seems to cry—
> Here let their discord with them die;
> Speak not for those a separate doom
> Whom Fate made brothers in the tomb."
>
> *Scott's Marmion, Intr. to Canto* i.

Henry John Temple, Viscount Palmerston (1865). A statue by *Jackson*, erected by Parliament.

"*The Three Captains*"—*William Bayne, William Blair, and Lord Robert Manners*, who fell in 1782 mortally wounded in naval engagements in the West Indies, under Admiral Rodney. In the colossal tomb by *Nollekens* (next to that of Watt, the most offensive in the abbey), Neptune, reclining on the back of a sea-horse, directs the attention of Britannia to the medallions of the dead, which hang from a rostral column surmounted by a figure of Victory.

Robert, Viscount Castlereagh, second Marquis of Londonderry (1822). A statue by *Owen Thomas*, erected by his successor to "the best of brothers and friends."

William Murray, Earl of Mansfield (1793), who "from the love which he bore to the place of his early education desired to be buried in this cathedral (privately)." This huge monument was erected by funds left for the purpose by A. Bailey of Lyons Inn. The noble statue, by *Flaxman*, is taken from a picture by Sir J. Reynolds. It is supported by the usual allegorical figures. Behind, at the foot of the pedestal, is the figure of a condemned criminal,

"The statue of Mansfield is calm, simple, severe, and solitary—he sits alone, 'above all pomp, all passion, and all pride;' and there is that in his look which would embolden the innocent and strike terror to the guilty. The figure of the condemned youth is certainly a fine conception—hope has forsaken him, and already in his ears is the thickening hum of the multitude, eager to see him make his final account with time.

This work raised high expectations—Banks said when he saw it, 'This little man cuts us all out.'"—*Allan Cunningham.*

"Here Murray long enough his country's pride,
Shall be no more than Tully or than Hyde."—*Pope.*

"Lord Mansfield's is a character above all praise,—the oracle of law, the standard of eloquence, and the pattern of all virtue, both in public and private life."—*Bishop Newton.*

"His parliamentary eloquence never blazed into sudden flashes of dazzling brilliancy, but its clear, placid, and mellow splendour was never for an instant overclouded. . . . In the House of Peers, Chatham's utmost vehemence and pathos produced less effect than the moderation, the reasonableness, the luminous order, and the serene dignity which characterised the speeches of Lord Mansfield."—*Macaulay's Essays*, ii. 27, iii. 536.

(Turning round the screen of monuments) *Sir William Webb Follett* (1845), Attorney-General—a statue by *Behnes.*

George Gordon, Fourth Earl of Aberdeen (1860), Prime Minister—a bust by *Noble.*

* *Mrs. Elizabeth Warren*, wife of the Bishop of Bangor (1816). Her charities are typified by the lovely figure of a beggar girl holding a baby, by *Westmacott.*

Sir George Cornewall Lewis (1863), Chancellor of the Exchequer and Secretary of State—a bust by *Weekes.*

General Sir Eyre Coote (1783), who expelled the French from the coasts of Coromandel, and defeated the forces of Hyder Ally. In the huge and hideous monument by *Thomas Banks* Victory is represented as hanging the medallion of the hero upon a trophy: the mourning Mahratta captive and the little elephant in front recall the scene of his actions. "The Mahratta captive is praised by artists for its fine anatomy, and by artists for its finer expression." *

Charles Buller (1848), who "united the deepest human sympathies with wide and philosophic views of government and mankind, and pursued the noblest political and social objects, above party spirit and without an enemy." A bust.

Brigadier-General Hope, Lieutenant-Governor of Quebec (1789). Monument by *Bacon.*

Warren Hastings (1818), Governor of Bengal. He was buried at his home of Daylesford, though—"with all his faults, and they were

* Allan Cunningham.

neither few nor small, only one cemetery was worthy to contain his remains. In that Temple of silence and reconciliation where the enmities of twenty generations lie buried, in the Great Abbey which has during many ages afforded a quiet resting-place to those whose minds and bodies have been shattered by the contentions of the great Hall, the dust of the illustrious accused should have mingled with the dust of the illustrious accusers." *

Jonas Hanway (1786), "the friend and father of the poor," chiefly known as the first person in England who carried an umbrella. He wrote some interesting accounts of his foreign travels, and then published a dull journal of an English tour. "Jonas," says Dr. Johnson, "acquired some reputation by travelling abroad, but lost it all by travelling at home." The monument has a medallion by *Moore*.

Sir Herbert Edwardes (1868), the hero of the Punjab. A bust.

Richard Cobden (1865), distinguished by his efforts for the repeal of the Corn-Laws. A bust by *Woolner*.

George Montagu Dunk, Earl of Halifax (1771), Secretary of State, who "contributed so largely to the commerce and splendour of America as to be styled the Father of the Colonies." The capital of Nova Scotia takes its name from him. A monument by *John Bacon*.

Vice-Admiral Charles Watson (1757), who delivered the prisoners in the black hole of Calcutta. A frightful monument by *Scheemakers*, erected by the East India Company.

Sir William Sanderson (1676), the adulatory historian of Mary Stuart, James I., and Charles I.; and his wife *Dame Bridget*—"Mother of the Maids of Honour to the Queen-Mother, and to her Majesty that now is." The monument is supported by figures of Wisdom and Justice.

(West Wall) *General Joshua Guest*, "who closed a service of sixty years by faithfully defending Edinburgh Castle against the rebels in 1745." A monument and bust.

Sir John Balchen (1744), Admiral of the White, Commander-in-Chief, lost on board the *Victory* in a violent storm in the channel, "from which sad circumstance," says the epitaph, "we may learn that neither the greatest skill, judgment, or experience, joined to the most pious, unshaken resolution, can resist the fury of the winds and waves." The monument, by *Scheemakers*, bears a relief representing the shipwreck.

* Macaulay's "Essays."

John Warren, Bishop of Bangor (1800). A monument by *R. Westmacott.*

Lord Aubrey Beauclerk (1740), killed in a naval engagement under Admiral Vernon off the Spanish coast. A monument by *Scheemakers.*

"Sweet were his manners, as his soul was great,
And ripe his worth, though immature his fate.
Each tender grace that joy and love inspires
Living, he mingled with his martial fires;
Dying, he bid Britannia's thunder roar,
And Spain still felt him when he breath'd no more."

(The window above this tomb commemorates the loss of H.M.S. *Captain*, Sept. 7, 1870.)

General Hon. Percy Kirk (1741), and his wife *Diana Dormer* of Rousham. A monument by *Scheemakers.*

Richard Kane (1736), distinguished in the wars of William III. and Anne, and for his defence of Gibraltar for George I. He was rewarded by George II. with the governorship of Minorca, where he is buried. A monument by *Rysbrack*, with a fine bust.

Samuel Bradford, Bishop of Rochester (1731), "præsul humillimus, humanissimus, et vere evangelicus." A monument by *Cheere.*

Hugh Boulter, Bishop of Bristol, who "was translated to the Archbishopric of Armagh (1733), and from thence to heaven" (1742). Monument by *Cheere.*

Entering the north aisle of the Choir, the "Aisle of the Musicians," we find—

(Left Wall) *Sir Thomas Fowell Buxton*, the philanthropist, chiefly known from his exertions in the cause of Prison Discipline and for the suppression of Suttees in India. A statue by *Thrupp.*

Sir Thomas Hesketh (1605), an eminent lawyer of the time of Elizabeth. A handsome monument of the period, with a reclining figure.

Hugh Chamberlen (1728), an eminent physician and benefactor to the science of midwifery, on which he published many works. His monument, by *Scheemakers* and *Delvaux*, was erected for Edward, Duke of Buckinghamshire, and his elaborate epitaph is by Atterbury, whom he visited in the Tower. In the time of its erection this was considered "one of the best pieces in the Abbey!" *

* Strype.

(In front of Chamberlen's tomb is the fine brass of *Dr. J. H. Monk, Bishop of Gloucester and Bristol*, sometime Canon of this church, 1859.)

Samuel Arnold (1802), the composer and organist of the Abbey—a tablet.

Henry Purcell (1695), composer and organist—a tablet. The epitaph, by Lady Elizabeth Howard, the wife of Dryden, tells how he is "gone to that blessed place where only his harmony can be exceeded." The air, "Britons, strike home," is one of the best known of Purcell's productions.

Sir Stamford Raffles (1826), Governor of Java and First President of the Zoological Society of London. A statue by *Chantrey*.

Almeric de Courcy, Baron of Kinsale (1719), who commanded a troop of horse under James II. His epitaph tells how he was "descended from the famous John de Courcy, Earl of Ulster, who, in the reign of King John, in consideration of his great valour, obtained that extraordinary privilege to him and his heirs of being covered before the king."

* *William Wilberforce* (1833), "whose name will ever be specially identified with those exertions which, by the blessing of God, removed from England the guilt of the African Slave trade. The peers and commons of England, with the Lord Chancellor and the Speaker at their head, carried him to his fitting place among the mighty dead around." A statue by *Joseph*, perhaps the most characteristic modern statue in the Abbey.

Sir Thomas Duppa (1694), who waited upon Charles II. when Prince of Wales, and after the Restoration was made Usher of the Black Rod.

Dame Elizabeth Carteret (1717). Above are inscriptions to the different members of the Greville family buried in the tomb of their relative, Monk, Duke of Albemarle.

Turning to the *Right Wall* we find—

Dr. John Blow (1708), organist and composer, the master of Purcell. A canon in four parts with the music is seen beneath the tablet.

"Challenged by James II. to make an anthem as good as that of one of the King's Italian composers, Blow by the next Sunday produced, 'I beheld, and lo a great multitude!!' The King sent the Jesuit, Father Peter, to acquaint him that he was well pleased with it, 'but,' added Peter, 'I myself think it too long.' 'That,' replied

Blow, 'is the opinion of but one fool, and I heed it not.' This quarrel was, happily, cut short by the Revolution of 1688."—*Dean Stanley.*

Charles Burney (1814), author of the "History of Music," the friend of Dr. Johnson, and father of Madame d'Arblay. A tablet. "Dr. Burney gave dignity to the character of the modern musician, by joining to it that of the scholar and philosopher."—*Sir W. Jones.*

William Croft (1727), composer and organist. He died of his exertions at the coronation of George II. "Ad coelitum demigravit chorum, præsentior angelorum concentibus suum additurus Hallelujah." A tablet and bust.

Temple West, Admiral of the White (1757), the son-in-law of Balchen, celebrated for his victories over the French. A bust.

Richard Le Neve, who was killed while commanding the *Edgar* in the Dutch wars, 1673.

(Above the last) *Sir George Staunton* (1801), who concluded the treaty with Tippoo Saib in 1784. Monument by *Chantrey.*

Peter Heylin (1662), the independent canon of Westminster who defied Dean Williams from the pulpit. He was ousted by the Commonwealth, returned at the Restoration, and was buried under his seat as sub-dean, in accordance with his own desire, for he related that on the night before he was seized with his last illness he dreamed that "his late Majesty" Charles I. appeared to him and said, "Peter, I will have you buried under your seat in church, for you are rarely seen but there or at your study."

Charles Agar, Earl of Normanton and Archbishop of Dublin (1809). A monument by *Bacon.*

We now enter the *Nave* (length 166 ft.; breadth, with aisles, 71 ft. 9 in.).

(First Arch) *Philip Carteret* (1710), son of Lord George Carteret, who died a Westminster scholar. A figure of Time bears a scroll with some pretty Sapphic verses by Dr. Freind, then second master of the school. Monument by *David.*

(Third Arch) *Dr. Richard Mead* (1754), the famous physician, who refused to prescribe for Sir R. Walpole till Dr. John Freind was released from the Tower. He "lived more in the broad sunshine of life than almost any man,"* being for nearly half a century at the head

* Boswell's Johnson, iv. 222.

of his profession. He was a great collector of books and pictures, and is extolled by Dibdin* as the "ever-renowned Richard Mead, whose *pharmacopœal* reputation is lost in the blaze of his *bibliomaniacal* glory." Pope speaks of—

> "Rare monkish manuscripts for Hearne alone,
> And books for Mead, and butterflies for Sloane."†

Mead is buried in the Temple Church. His monument here has a bust by *Scheemakers.*

Spencer Perceval, Chancellor of the Exchequer (1812), assassinated in the lobby of the House of Commons by Bellingham. His recumbent effigy with figures of Truth and Temperance at his feet lies in a window too high up to be examined. A bas-relief represents the murder. The monument is by *Westmacott.*

Against the choir screen are two large monuments—

(Left) *Sir Isaac Newton* (1727), the author of the "Principia," and the greatest philosopher of which any age can boast. His body, after lying in state in Jerusalem Chamber, was carried in state to the grave, his pall being borne by the Lord Chancellor and such Dukes and Earls as were Fellows of the Royal Society. His tomb, by *Rysbrack,* is inscribed—

> "Isaacus Newtonius,
> Quem Immortalem
> Testantur Tempus, Natura, Cœlum;
> Mortalem
> Hoc marmor fatetur."
> "Nature and Nature's laws lay hid in night;
> God said, *Let Newton be,* and all was light."‡

The grave beneath the monument bears the words—"Hic depositum quod mortale fuit Isaaci Newtoni."

"No one ever left knowledge in a state so different from that in which he found it. Men were instructed not only in new truths, but in new methods of discovering old truth: they were made acquainted with the great principle which connects together the most distant regions of space as well as the most remote periods of duration, and which was to lead to further discoveries far beyond what the wisest or most sanguine could anticipate."—*Dr. Playfair. Prelim. Dissert.*

"In Sir Isaac Newton two kinds of intellectual power—which have little in common and which are not often found together in a very

* "Bibliomania," ed. 1842, 364. † Epist. 4. ‡ Pope, iii. 378.

high degree of vigour, but which, nevertheless, are equally necessary in the most sublime departments of natural philosophy—were united as they have never been united before or since. There may have been minds as happily constituted as his for the cultivation of pure mathematical science; there may have been minds as happily constituted for the cultivation of science purely experimental; but in no other mind have the demonstrative faculty and the inductive faculty co-existed in such supreme excellence and perfect harmony."—*Macaulay. Hist. of England*, i. iii.

(Right of entrance) *James, Earl Stanhope* (1718), Chancellor of the Exchequer and Secretary of State. The second and third Earls Stanhope are commemorated in the same monument, which was designed by *Kent* and executed by *Rysbrack*. They are all buried at Chevening.

Following the *North Aisle* we may notice—

(Fourth Arch) *Jane Hill* (1631). A curious small black effigy, interesting as the only ancient monument in the nave.

Mrs. Mary Beaufoy (1705). The monument is interesting as the work of *Grinling Gibbons*.

(Fifth Arch) *Thomas Banks*, the sculptor (1805), buried at Paddington.

(In front of Banks) *Sir Robert T. Wilson* (1849) and his wife. A modern brass. He is represented in plate armour; his children are beneath.

John Hunter (1793), the famous anatomist, moved by the College of Surgeons from his first burial-place at St. Martin's-in-the-Fields. A brass.

(At the feet of Hunter) A small square stone bearing the words, "O Rare Ben Jonson." He was buried here standing upright, in accordance with the favour—"eighteen inches of square ground in Westminster Abbey"—which he had asked from Charles I., having died in great poverty. The inscription, says Aubrey, "was done at the charge of Jacob Young (afterwards knighted), who, walking there when the grave was covering, gave the fellow eighteenpence to cut it."

"His name can never be forgotten, having by his own good learning, and the severity of his nature and manners, very much reformed the stage, and indeed the English poetry itself."—*Clarendon.*

(Beyond the grave of Wilson) *Sir Charles Lyell* (1875), who "throughout a long and laborious life sought the means of deciphering the fragmentary records of the world's history."

(Sixth Arch) *Dr. John Woodward* (1728), Professor of Physic at Gresham College, author of many geological works, and founder of the geological professorship at Cambridge. His medallion is by *Scheemakers*.

"Who Nature's treasures would explore,
Her mysteries and arcana know,
Must high with lofty Newton soar,
Must stoop as delving Woodward low."
Dr. Richard Bentley.

Captains Harvey and *Hutt*, who fell off Brest, on board their ships the *Brunswick* and *Queen* (1794). An enormous and ugly monument by the younger *Bacon*. It represents Britannia decorating their urn with wreaths.

(Seventh Arch) *General Stringer Lawrence* (1766). A monument, by *Tayler*, erected by the East India Company in honour of the conquest of Pondicherry and the relief of Trichinopoly. The city is seen in a relief.

At the *North-West Corner*—"The Whigs' Corner"—are the monuments of—

Charles James Fox (1806), who died at Chiswick, and is buried in the North Transept. The great statesman and orator is represented as a half-naked figure sprawling into the arms of Liberty in a monument by *Westmacott*, erected by his private friends.

Captain James Montagu (1794), killed off Brest. The huge monument by *Flaxman* has a relief of the battle. The lions, so utterly wanting in life and likeness, were greatly admired at the time of their execution. Compare them with the lions by Landseer!

Sir James Mackintosh (1832), "jurist, philosopher, historian, statesman," buried at Hampstead. The monument is by *Theed*.

George Tierney (1830), long the leader of the Whig party in the House of Commons. Monument by *R. Westmacott*.

Henry R. Vassal Fox, 3rd Lord Holland (1840), nephew of the statesman, well known as a literary Mæcenas. A huge monument by *Baily*, representing "the Prison-House of Death," bearing a bust, but with no word of inscription to indicate whom it is intended to honour.

Sir Richard Fletcher (1812), killed at the storming of St. Sebastian. Monument by *Baily*.

James Rennell (1830), the Asiatic and African geographer. A bust by *Baily*.

Zachary Macaulay (1838) (father of the historian, buried at the cemetery in Brunswick Square), who fought by the side of Wilberforce in the anti-slavery movement, and "conferred freedom on eight hundred thousand slaves." A bust by *Weekes*.

West Wall—

John Conduitt (1737), Master of the Mint, successor and nephew of Sir Isaac Newton, whose monument is opposite. The tomb is by *Cheere*. In the cornice an inscription is inserted commemorative of *Jeremiah Horrocks*, Curate of Poole.

(Over the west door) *William Pitt* (1806), Chancellor of the Exchequer. He is represented in the act of declamation, with History recording his words, and Anarchy writhing at his feet.

(Beyond door) *Admiral Sir Thomas Hardy* (1732), distinguished in the naval wars of Queen Anne. Monument by *Cheere*.

(Outside Baptistery) *Sir George Cornewall* (1743), killed in battle off Toulon, in honour of which Parliament voted this enormous monument by *Tayler*, in which the whole sea-fight is represented.

The stained glass of the west window (Moses, Aaron, and the Patriarchs) was executed in the reign of George II. It is from this end of the minster that its long aisles are seen in the full glory of their aërial perspective.

"The Abbey Church is beheld as a rare structure, with so small and slender pillars (greatest legs argue not the strongest man) to support so weighty a fabrick."—*Fuller's Worthies*.

"The door is closed, but soft and deep
Around the awful arches sweep
Such airs as soothe a hermit's sleep.

"From each carv'd nook and fretted bend
Cornice and gallery seem to send
Tones that with seraph hymns might blend.

"Three solemn parts together twine
In harmony's mysterious line;
Three solemn aisles approach the shrine.

"Yet all are one—together all
In thoughts that awe but not appal
Teach the adoring heart to fall."

John Keble.

Behind Cornewall's tomb is the *Baptistery*. It contains—

(At the back of Cornewall's tomb) *Hon. James Craggs* (1720), who, the son of a shoemaker, became Secretary of State, yet was so conciliating in his manners that in his lifetime he was universally honoured and beloved. Pope, who was his devoted friend, took the greatest interest in the progress and erection of his statue, which is by the Italian sculptor *Guelphi*, and he wrote the epitaph so severely criticised by Dr. Johnson—

"Statesman, yet friend to truth! of soul sincere,
In action faithful, and in honour clear!
Who broke no promise, serv'd no private end;
Who gain'd no title, and who lost no friend;
Ennobled by himself, by all approv'd,
Prais'd, wept, and honour'd by the Muse he lov'd."

Unfortunately the fair fame of Craggs was not untarnished after his death, which was nominally caused by the smallpox, but is supposed to have been really due to the anxiety he underwent during the Parliamentary Inquiry into the South Sea Swindle, in the subscription list of which his name was down for the fictitious sum of £659,000.

William Wordsworth, the poet (1850), buried at Grassmere—a statue by *Lough*.

John Keble (1866), author of "The Christian Year," buried at Hursley—a feeble monument with a bust by *Woolner*.

Here also is buried, without a monument, the famous Jacobite Dean, *Atterbury, Bishop of Rochester* (1731-2), the brilliant controversial writer and orator. His devotion to the cause of the Stuarts led to his being committed to the Tower under George I. and soon after to his banishment. He died at Paris, and was privately interred, as he desired, "as far from kings and kaisers as possible."

On entering the *South Aisle of the Nave* we see above us the oak gallery opening from the Deanery, from whence the

royal family have been accustomed to watch processions in the Abbey. We may notice the monuments of—

(Above the door leading to the Deanery and Jerusalem Chamber) *Henry Wharton*, the favourite chaplain of Archbishop Sancroft, author of many works on ecclesiastical history. "His early death was deplored by men of all parties as an irreparable loss to letters."* Archbishop Tenison attended his funeral, and an anthem, composed for the occasion by Purcell, was sung over his grave.

William Congreve (1728), the licentious dramatist, so grossly extolled by Dryden in the lines—

"Heaven, that but once was prodigal before,
To Shakspeare gave as much, he could not give him more."

The monument, with a medallion by *Bird*, was "sett up by Henrietta, Duchess of Marlborough, as a mark how dearly she remembers the happiness and honour she enjoyed in the friendship of so worthy and honest a man." "Happiness perhaps, but not honour," said the old Duchess Sarah when she heard of the epitaph, but the Duchess Henrietta, to whom Congreve had bequeathed £7000, which she spent in a diamond necklace,† carried her adulation farther than this stone, for she had an ivory statue of Congreve, "to which she would talk as to the living Mr. Congreve, with all the freedom of the most *polite* and unreserved conversation," which moved by clockwork, upon her table, and she had also a wax figure of him whose feet were blistered and anointed by her doctors, as Congreve's had been when he was attacked by the gout.‡

Beneath the monument of Congreve, *Mrs. Anne Oldfield*, the actress, was buried with the utmost pomp in 1730, "in a very fine Brussels lace head, a Holland shift, and double ruffles of the same lace, a pair of new kid gloves, and her body wrapped in a winding-sheet." To this Pope alludes in the lines—

"Odious, in woollen! 'twould a saint provoke
(Were the last words that poor Narcissa spoke);
No, let a charming chintz and Brussels lace
Dress my cold limbs and shade my lifeless face;
One would not, sure, be frightful when one's dead—
And—Betty, give this cheek a little red."

* Macaulay, "Hist. of England," ii. 6.
† Dr. Young in Spence's Anecdotes.
‡ See Macaulay's "Essays," vi. 531.

Dr. John Freind (1728), the eminent physician who was imprisoned in the Tower for his friendship with Atterbury, and released by the influence of Dr. Mead with Sir R. Walpole. He is buried at Hitchin. The monument here has a bust by *Rysbrack* and an epitaph by Samuel Wesley.

Thomas Sprat (1713), Bishop of Rochester, the royalist Dean of Westminster who refused to allow the name of the regicide Milton to appear in the abbey. His son Thomas, Archdeacon of Rochester, is commemorated with him in this monument by *Bird*, which was erected by Dr. John Freind.

"Unhappily for his fame, it has been usual to print his verses in collections of the British poets; and those who judge of him by his verses must consider him as a servile imitator, who, without one spark of Cowley's admirable genius, mimicked whatever was least commendable in Cowley's manner; but those who are acquainted with Sprat's prose writings will form a very different estimate of his powers. He was, indeed, a great master of our language, and possessed at once the eloquence of the orator, of the controversialist, and of the historian."—*Macaulay's Hist. of England*, ii. vi.

Joseph Wilcocks (1756), the Dean of Westminster under whom the much-abused western towers of the abbey were erected by Wren. They are triumphantly exhibited on his monument by *Cheere*, and he is buried under the south-west tower.

(Above these) *Admiral Richard Tyrrell* (1766), an immense monument like a nightmare, which closes three parts of the window. The admiral, who was a nephew of the Sir Peter Warren whose tomb is in the north transept, was distinguished when commanding the *Buckingham* against the French. He died and was buried at sea. *Nathaniel Read*, a pupil of Roubiliac, has represented his ascent—a naked figure—from the waves to heaven. Beneath are, in wild confusion, the coralline depths of the sea, a number of allegorical figures, and the *Buckingham* jammed into a rock.

Zachary Pearce (1769), Bishop of Rochester and the Dean of Westminster who proposed to remove the glorious tomb of Aylmer de Valence to set up the cenotaph of General Wolfe.* He is buried at Bromley. The monument here has a bust by *Tyler*.

William Buckland (1856), Dean of Westminster and first Professor of Geology at Oxford. Bust by *Weekes*.

Mrs. Katharine Bovey (1724)—a monument by *Gibbs* the architect,

* See Walpole's Letters.

erected by Mrs. Mary Pope, who lived with her nearly forty years in perfect friendship—with an astonishing epitaph.

John Thomas (1793), Dean of Westminster and Bishop of Rochester. A bust by *Rysbrack.*

(Above) *John Ireland* (1713), Dean of Westminster and Founder of the Ireland Scholarships. A bust by *Turnouth.* (Over these, in the window) *Gen. Viscount Howe* (1758), killed on the march to Ticonderoga. In the monument, by *Scheemakers,* the genius of Massachusetts Bay sits disconsolate at the foot of an obelisk bearing the arms of the deceased.

Opposite these, in the Nave, are a group of interesting grave-stones: viz.—

Thomas Tompson (1713), and *George Graham* (1751), the first English Watchmakers.

David Livingstone (1873), the Missionary, Traveller, and Philanthropist.

Robert Stephenson (1859), the famous engineer—a brass.

Sir Charles Barry (1860), the architect—a brass.

Sir George Pollock (1872), Constable of the Tower.

Colin Campbell, Lord Clyde (1863).

Returning to the South Aisle, beginning from the Cloister door, we see—

General George Wade (1748), celebrated for his military roads. The monument—in which Time, endeavouring to overthrow the memory of the dead (a trophical pillar), is repelled by Fame—is a disgrace to *Roubiliac.*

Sir James Outram (1863), the Indian hero—a bust by *Noble.*

Col. Charles Herries (1819)—a monument by *Chantrey.*

Carola Morland (1674) and *Anne Morland* (1679-80). Two monuments to the two wives of Sir Samuel Morland, Secretary of Oliver Cromwell, who wrote the "History of the Evangelical Churches of Piedmont." He is regarded as the inventor of the Speaking Trumpet and Fire Engine. He has displayed his learning here in inscriptions in Hebrew, Greek, Ethiopic, and English.

General James Fleming (1750)—a monument by *Roubiliac.*

Sir Charles Harboard and *Clement Cottrell* (1672), friends who perished with the Earl of Sandwich in the *Royal James*, destroyed by a fire-ship in a naval engagement with the Dutch off the coast of Suffolk.

(Over the last) *William Hargrave* (1750), Governor of Gibraltar. On the monument Hargrave is seen rising from the tomb, while Time has overthrown Death, and is breaking his dart. A much-extolled work of *Roubiliac.*

Sidney, Earl of Godolphin (1712). "Prime Minister during the first nine glorious years of the reign of Queen Anne." Burnet speaks of him as "the silentest and modestest man that was, perhaps, ever bred in a court." The monument, by *Bird*, was erected by his daughter-in-law Henrietta Godolphin.

Col. Roger Townshend (1759), killed at Ticonderoga in North America. The architecture of the monument is by *R. Adams* the architect, the relief by *Eckstein.*

Sir Palmer Fairborne (1680), Governor of Tangiers. The monument is by *T. Bushnell*, the epitaph by Dryden.

Major John André (1780), who, during the American war, was hanged as a spy by Washington, in spite of the pathetic petition that he would "adapt the mode of his death to his feelings as a man of honour." He was buried under the gallows near the river Hudson, but, in 1821, his remains were honourably restored by the Americans, on the petition of the Duke of York. The monument, erected for George III. by *Van Gelder*, bears a relief representing Washington receiving the petition of André as to the manner of his death. The head of André has been twice knocked off and stolen, but that this was from no personal feeling is indicated by the fact that a head is also missing in the relief on the neighbouring monument of R. Townsend. Both the heads being easy to reach, were probably broken off "by the Westminster boys to play at sconce with in the cloisters." *

South Aisle of Choir—

(Right) *Admiral George Churchill* (1710), brother of the great Duke of Marlborough.

Major Richard Creed (1704), "who attended William III. in all his wars," and was killed in the Battle of Blenheim.

Sir Richard Bingham (1598), celebrated in the wars of Mary and Elizabeth—a small black monument with a curious epitaph recounting the varied scenes of his warfare.

* See Smith's Life of Nollekens.

Martin Ffolkes (1754), celebrated as a numismatist, President of the Royal Society—buried at Hillingdon.

Dr. Isaac Watts (1674). "The first of the Dissenters who courted attention by the graces of language." * Buried at Bunhill Fields. A tablet with a relief by *Banks*.

George Stepney (1707), Ambassador in the reigns of William III. and Anne.

John Wesley (1790) and *Charles Wesley* (1780)—medallions.

William Wragg (1777), lost by shipwreck on his passage as a refugee from South Carolina. His son floated on a package, supported by a black slave, till cast upon the shore of Holland. The shipwreck is seen in a relief.

Sir Cloudesley Shovel (1707), Commander-in-Chief of the Fleet. As he was returning with his fleet from Gibraltar his ship was wrecked on "the Bishop and his Clerks" off the coast of Scilly. His body was washed on shore, buried, disinterred, and after lying in state at his house in Soho Square, was laid in the abbey. In this abominable monument by *Bird* he is represented in his own well-known wig, but with a Roman cuirass and sandals! "Sir Cloudesley Shovel's monument has often given me great offence. Instead of the brave rough English Admiral, which was the distinguishing character of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions, under a canopy of state. The inscription is answerable to the monument; for, instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour."—*Spectator*, No. 26.

(Above Sir C. Shovel) *Sir Godfrey Kneller* (1723), the great portrait painter from the time of Charles II. to George I., the only painter commemorated in the abbey. Even he is not buried here, but at Kneller Hall, in accordance with his exclamation to Pope upon his death-bed—"By God, I will not be buried in Westminster, they do bury fools there." He designed his own monument, however: the bust is by *Rysbrack*, and Pope wrote the epitaph—

"Kneller, by Heaven, and not a master, taught,
Whose art was nature, and whose pictures thought—
When now two ages he has snatched from fate
Whate'er was beauteous, or whate'er was great—

* Dr. Johnson.

Rests, crowned with princes' honours, poets' lays,
Due to his merit and brave thirst of praise:
Living, great Nature fear'd he might outvie
Her works; and dying, fears herself may die."

Left Wall (of Choir)—

Thomas Thynne, of Longleat (1681-2), murdered at the foot of the Haymarket by the hired assassins of Count Konigsmarck, in jealousy for his being accepted as the husband of the great heiress Elizabeth Percy, then the child-widow of Lord Ogle. The murder is graphically represented in a relief upon the monument, by *Quellin*.

"A Welshman, bragging of his family, said his father's effigy was set up in Westminster Abbey; being asked whereabouts, he said, 'In the same monument with Squire Thynne, for he was his coachman.'"—*Joe Miller's Jests.*

Thomas Owen (1598), Judge of Common Pleas in the time of Elizabeth—a fine old monument of the period.

Pasquale de Paoli (1807), the Italian patriot—a bust by *Flaxman*.

Dame Grace Gethin (1697), whose book of devotions was published after her death by Congreve, with a prefatory poem. He believed or pretended that its contents were original, "noted down by the authoress with her pencil at spare hours, or as she was dressing;" but the "Reliquiæ Gethinianæ" are chiefly taken from Lord Bacon and other authors: "the marble book in Westminster Abbey must, therefore, lose most of its leaves."*

* *Sir Thomas Richardson* (1634), Speaker of the House of Commons, Judge of Common Pleas, created Lord Chief Justice by Charles I. He was known as "the jeering Lord Chief Justice," who, when he was reprimanded by Laud for an order he had issued against the ancient custom of wakes, protested in a fury that "the lawn sleeves had almost choked him," and who, when he condemned Prynne, said that he "might have the book of martyrs to amuse him." This tomb is the last till a hundred and fifty years were past which had any pretensions to real art. It is of black marble, and has a most noble bust by *Hubert le Sœur*.

William Thynne of Botterville (1584), Receiver of the Marches under Henry VIII.—a noble figure in armour, lying on a mat.

Andrew Bell (1832), founder of the Madras system of education—a tablet by *Behnes*.

* D'Israeli, "Curiosities of Literature," vol. iv.

We must now enter the *Choir*, which, as has been already observed, projects into the nave after the fashion of Spanish cathedrals. Its reredos was erected in 1867.

Four of the Abbots of Westminster are buried in the space in front of the altar. *Abbot Richard de Ware* (1284), who brought the beautiful mosaic pavement back with him from Rome; *Abbot Wenlock* (1308), under whom the buildings of Henry III. were completed; the unworthy *Abbot Kydyngton* (1315), whose election was obtained by the influence of Piers Gaveston with Edward II.; and *Abbot Henley* (1344).

On the left are three beautiful royal monuments which we have already seen from the northern ambulatory—Aveline, Aylmer de Valence, and Edmund Crouchback; but here alone can we examine the beautiful effigy of *Aveline, Countess of Lancaster* (1273), daughter of William de Fortibus, Earl of Albemarle and Holdernesse, the greatest heiress in England in the time of Henry III., when she was married in the Abbey to his younger son, Edmund Crouchback, in 1273. She is dressed in a flowing mantle, but wears the disfiguring gorget of white cambric, with a vizor for the face, which was fashionable at the time, as a female imitation of the helmets of the crusading knights. "The splendour of such works, when the gilding and emblazoning were fresh, may easily be imagined; but it may be a question whether they do not make a stronger appeal to the sentiment in their more sombre and subdued colour, than they would if they were in the freshness of their original decoration." *

On the right, nearest the altar, are the sedilia shown as the tomb of Sebert and Ethelgoda, noticed from the southern aisle. They were once decorated with eight

* Professor Westmacott.

paintings of figures, of which two, Henry III. and Sebert, remain: one of the lost figures represented Edward the Confessor. Next is the tomb of *Anne of Cleves*, the repudiated fourth wife of Henry VIII. She continued to reside in England, treated with great honour by her step-children, and her last public appearance was at the coronation of Mary, to which she rode in the same carriage with the Princess Elizabeth. "She was," says Holinshed, "a lady of right commendable regard, courteous, gentle, a good housekeeper, and very bountiful to her servants." She died peacefully at Chelsea, 1557, and was magnificently buried by Mary at the feet of King Sebert. Her tomb was never finished, but may be recognised by her initials A. and C., several times repeated. "Not one of Henry's wives had a monument," wrote Fuller, "except Anne of Cleves, and hers but half a one."* Here hangs the famous *Portrait of Richard II.*, "the oldest contemporary representation of an English sovereign" (beautifully restored by Richmond), which long hung in the Jerusalem Chamber, but had been removed thither from its present position. "That beautiful picture of a king sighing," says Weever (1631), "crowned in a chaire of estate, at the upper end of the quire in this church, is said to be of Richard II., which witnesseth how goodly a creature he was in outward lineaments." The portrait represents a pale delicate face, with a long, thin, weak, drooping mouth and curling hair.

> "Was this face the face
> That every day under his household roof
> Did keep ten thousand men? Was this the face

* Katherine Parr, buried at Sudeley Castle, has a modern monument of the greatest beauty.

That, like the sun, did make beholders wink?
Was this the face that fac'd so many follies,
And was at last out-fac'd by Bolingbroke?
A brittle glory shineth in this face."

Richard II., Act. iv. sc. 1.

A piece of tapestry now hangs here which was brought from Westminster School; the tapestries which adorned the choir in the seventeenth century represented the story of Hugolin and the robber.*

In 1378 this choir was the scene of a crime which recalls the murder of Becket in Canterbury Cathedral. Two knights, Schakell and Hawle, who fought with the Black Prince in Spain, had taken prisoner a Spanish Count, whom they compelled to the duties of a valet. The delivery of this prisoner was demanded by John of Gaunt, who claimed the crown of Castile in right of his wife. The knights refused, and fled into sanctuary. Thither Sir Alan Buxhall, Constable of the Tower, and Sir Ralph Ferrars, with fifty armed men, pursued them. For greater safety the knights fled into the very choir itself, where high-mass was being celebrated; but as the deacon reached the words in the gospel of the day, "If the good man of the house had known what time the thief would appear," their assailants burst in. Schakell escaped, but Hawle fled round and round the choir, pursued by his enemies, and at length fell covered with wounds at the foot of the Prior's Stall: his servant and one of the monks were slain with him. This flagrant violation of sanctuary occasioned unspeakable horror. The culprits were excommunicated and heavily fined, the desecrated Abbey was closed for four months, and Parliament was not permitted to sit within the polluted precincts.

* See Weever, "Funeral Monuments."

A door at the eastern angle of Poets' Corner is the approach to the noble *Crypt* under the Chapter House. It has a short massive round pillar in the centre, from which eight simple groins radiate over the roof. The pillar has two cavities supposed to have been used as hiding-places for treasures of the church. Six small windows give light to the crypt. On the east is a recess for an altar, with an ambrey on one side and a piscina on the other.

The southern bay of the South Transept was formerly partitioned off as the *Chapel of St. Blaise.* Dort mentions that its entrance was "enclosed with three doors, the inner cancellated, the middle, which is very thick, lined with skins like parchment, and driven full of nails. These skins, they, by tradition, tell us, were some skins of the Danes, tanned and given here as a memorial of our delivery from them." Only one of the doors remains now, but the others existed within the memory of man, and traces of them are still visible. *Owen Tudor*, uncle of Henry VII. and son of Queen Katherine de Valois, who became a monk in the Abbey, was buried in the Chapel of St. Blaise, with Abbot Littlington, 1386, and Benson, first abbot and then dean, 1549.

Beneath the monument of Oliver Goldsmith is the entrance to the *Old Revestry*, or *Chapel of St. Faith*, which is a very lofty and picturesque chamber, half passage, half chapel. An enormous buttress following the line of the pillars in the transept cuts off the tracery of the arches on the south. At the western end is a kind of bridge, by which the monks descended from the dormitory, entering the church by a winding staircase, which was probably

removed to make way for the Duke of Argyle's monument.* Over the altar is a figure shown by Abbot Ware's "Customs of the Abbey" to have been intended to represent St. Faith; below is a small representation of the Crucifixion, and on one side a kneeling monk, with the lines—

> "Me, quem culpa gravis premit, erige Virgo suavis;
> Fac mihi placatum Christum, deleasque reatum,"

which has led to the belief that it was the penitential offering of a monk.

From hence (if the door is open †) we can enter the beautiful portico leading from the cloisters to the Chapter House, finished in 1253; the original paving remains; it is deeply worn by the feet of the monks. Here *Abbot Byrcheston* (1349) is buried, who died of the plague called the Black Death, with twenty-six of his monks. Here also a group of persons connected with the earliest history of the abbey were buried—King Sebert and Queen Ethelgoda (or Actelgod), who lay here before they were moved to the choir, with Ricula, the king's sister; Hugolin, the treasurer of Edward the Confessor; Edwin, the first abbot; and Sulcardus, the monk who was the first historian of the abbey.‡ Flete gives the epitaph which hung over Edwin's grave—

> "Iste locellus habet bina cadavera claustro;
> Uxor Seberti, prima tamen minima;
> Defractâ capitis testâ, clarus Hugolinus
> A claustro noviter hic translatus erat;
> Abbas Edvinus et Sulcardus cœnobita;
> Sulcardus major est.—Deus assit eis."

* Sir G. Scott's "Gleanings."
† If not, go round by Dean's Yard to the Cloisters.
‡ His MS. is in the Cottonian Library.

On the left of the steps is a Roman stone coffin bearing an inscription saying that it was made for Valerius Amandinus by his two sons. A Maltese cross on the lid and traces of a cope show that it was afterwards appropriated for an ecclesiastic. It was found near the north side of the Chapter House.

The *Chapter House* of Westminster, which is the largest in England except that of Lincoln, was built by Henry III. in 1250, upon the ancient crypt of the Chapter House of Edward the Confessor. Matthew Paris (1250) says of Henry III., "Dominus Rex ædificavit capitulum incomparabile," and at the time it was built there was nothing to be compared to it. Hither his granddaughter, Eleanor, Duchess of Bar, eldest daughter of Edward I., was brought from France for burial in 1298.

Here the monks, at least once a week, assembled to hold their chapters, in which all the affairs of the monastery were discussed. The abbot and the four chief officers took their seats in the ornamented stalls opposite the entrance, the monks on the stone benches round. In front of the stalls criminals were tried, and, if found guilty, were publicly flogged against the central pillar of Purbeck marble (35 ft. high), which was used as a whipping-post.

But the monks had not sole possession of the Chapter House, for, as early as 1282, when the Houses of Lords and Commons were separated, the House of Commons began to hold its sittings here, and for three hundred years it continued to hold them, sometimes in the Refectory, but generally in the Chapter House. This chamber has therefore witnessed the principal acts which have been the foundation of the civil and religious liberties of England.

The Speaker probably occupied the abbot's stall, and the members the benches of the monks and the floor of the house. The placards of the business of the House were affixed to the central pillar. Among the special assemblies convened here was that of Henry V., who in 1421 summoned sixty abbots and priors and three hundred monks to discuss the reform of the Benedictine Order, and that of Wolsey, who in 1523, as Cardinal Legate, summoned the convocations of Canterbury and York to a spot where they might be beyond the jurisdiction of the Archbishop of Canterbury.

The last Parliament which sate here was on the last day of the life of Henry VIII., when the act of attainder was passed on the Duke of Norfolk, and here, while it was sitting, must the news have been brought in that the terrible king was dead.

"Within the Chapter House must have passed the first Clergy Discipline Act, the first Clergy Residence Act, and, chief of all, the Act of Supremacy and the Act of Submission. Here, to acquiesce in that Act, met the Convocation of the Province of Canterbury. On the table in this Chapter House must have been placed the famous Black Book, which sealed the fate of all the monasteries of England, including the Abbey of Westminster close by, and which struck such a thrill of horror through the House of Commons when they heard its contents."—*Dean Stanley.*

The Chapter House passed to the Crown at the dissolution of the monastery, and seven years afterwards the House of Commons removed to St. Stephen's Chapel in the palace of Westminster. From that time the Chapter House was used as Record Office, and its walls were disfigured and its space blocked up by bookcases. In 1865 the Records were removed to the Rolls House, and the

restoration of the building was begun under Sir Gilbert Scott.

The Chapter House is now almost in its pristine beauty. The roof is rebuilt. All the windows have been restored from the one specimen which remained intact. They are remarkable for their early introduction of quatrefoils, and are shown by the bills to have been completed in 1253, before the completion of the Sainte Chapelle in Paris, which is the same in style. Over the entrance is a throned figure of the Saviour, replacing one which is known to have existed there: the figures at the sides, representing the Annunciation, are ancient, and, though stiff, are admirable. Many of the ancient wall-paintings are preserved. Those at the east end, representing the Seraphs around the Throne—on which our Lord is seated with hands held up and chest bared to show the sacred wounds—are of the fourteenth century. The niches on either side of the central one are occupied by six winged Cherubim, the feathers of their wings having peacock's eyes, to carry out the idea, "they are full of eyes within." On one of them the names of the Christian virtues are written on the feathers of the wings.* The other paintings round the walls, representing scenes from the Revelation of St. John, are of the fifteenth century, and are all traced to a monk of the convent—John of Northampton. The tiles of the floor, with their curious heraldic emblems, are ancient.

A glass-case is filled with ancient deeds belonging to the history of the abbey—including a grant of Offa, King of the Mercians, 785; and of King Edgar, 951—962; and the

* See Sir G. Scott's "Gleanings from Westminster Abbey."

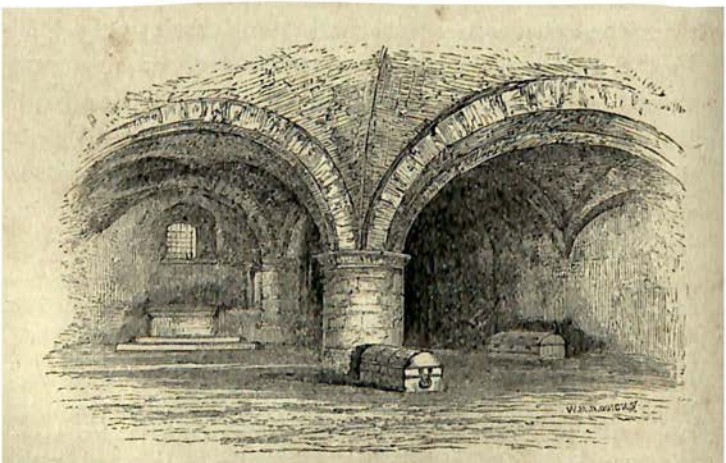
Charter of Edward the Confessor dated on the day of Holy Innocents, 1065. Another case contains fragments of tombs and other relics found in the abbey.

The *Cloisters* are of different dates, from the time of the Confessor to that of Edward III. The central space was a burial-ground for the monks. The abbots were buried in the arcades, but these were also a centre of monastic life, and in the western cloister the Master of the Novices kept a school "which was the first beginning of Westminster School." In the southern cloister the operations of washing were carried on at the "lavatory," and here also, by the rules of the convent, the monks were compelled to have their heads shaved by the monastic barber—once a fortnight in summer and once in three weeks in winter.

"The approach to the Abbey through these gloomy monastic remains prepares the mind for its solemn contemplation. The cloisters still retain something of the quiet and seclusion of former days. The grey walls are discoloured by damp, and crumbling with age: a coat of hoary moss has gathered over the inscriptions of the several monuments, and obscured the death's-heads and other funereal emblems. The roses which adorned the keystones have lost their leafy beauty: everything bears marks of the gradual dilapidation of time, which yet has something touching and pleasing in its very decay."—*Washington Irving. The Sketch Book.*

In the *East Cloister* (built in the thirteenth and fourteenth centuries) the great feature is the beautiful double door of the Chapter House. The mouldings of the outer arch are decorated with ten small figures on either side, in niches formed by waving foliage, of which the stem springs from the lowest figure—probably Jesse. The tympanum is covered with exquisite scroll-work, terribly injured by time, and has a mutilated statue of the Virgin and Child, with angels on either side.

In this wall, just to the south of the entrance of the Chapter House, is the iron-bound entrance to the *Ancient Treasury of the Kings of England.* It is a double door opened by six keys, and till lately could only be unlocked by a special order from the Lords Commissioners of the Treasury —the permission of the Secretary of the Treasury, the Chancellor of the Exchequer, and the Comptroller of the



Chapel of the Pyx, Westminster.

Exchequer is still said to be required. The chamber thus mysteriously guarded, generally known now as the *Chapel of the Pyx,** is the most remarkable remnant we possess of the original abbey. It occupies the second and third bays of the Confessor's work beneath the Dormitory. The early Norman pillar in the centre (Saxon in point of date) has

* The Pyx is the box in which the specimen pieces are kept at the Mint—pixis from pyxos a box-tree.

a cylindrical shaft, 3 ft. 6 in. in diameter and 3 ft. 4 in. high. The capital has a great unmoulded abacus, 7 in. deep, supported by a primitive moulding, and carrying plain groining in the square transverse ribs. It is interesting to see how during the Norman period the massive simplicity of this, as of other capitals, seems to have tempted the monks to experiments of rude sculpture, here incomplete. The ancient stone altar remains. The floor is littered with heavy iron-bound chests—some of them very curious. But nothing is kept here now but the standards of gold and silver, used every five years in "the Trial of the Pyx" for determining the justness of weight in the gold and silver coins issued from the mint. There is nothing to remind one that—

"Hither were brought the most cherished possessions of the State: the Regalia of the Saxon monarchy; the Black Rood of St. Margaret ('the Holy Cross of Holyrood') from Scotland; the 'Crocis Gneyth' (or the Cross of St. Neot) from Wales, deposited here by Edward I.; the Sceptre or Rod of Moses; the Ampulla of Henry IV.; the sword with which King Athelstane cut through the rock at Dunbar; the sword of Wayland Smith, by which Henry II. was knighted; the sword of Tristan, presented to John by the Emperor; the dagger which wounded Edward I. at Acre; the iron gauntlet worn by John of France when taken prisoner at Poitiers."—*Dean Stanley.*

The Regalia were kept here in the time of the Commonwealth, and Henry Marten was intrusted with the duty of investigating them. He dragged the crown, sword, sceptre, &c. from their chest and put them on George Wither, the poet, who, "being thus crowned and royally arrayed, first marched about the room with a stately garb, and afterwards, with a thousand apish and ridiculous actions, exposed those sacred ornaments to contempt and laughter."*

* Wood's Ath. iii. 1239.

In the first bay of the Confessor's work is a narrow space under the staircase which now leads to the Library. This was the original approach to the Treasury, and here, bound by iron bars against the door, are still to be seen fragments of a human skin. It is that of one of the robbers who were flayed alive in the reign of Henry III. for attempting to break into the chapel and carry off the royal treasure. In this narrow passage the ornamentation of the capital of the Saxon column has been completed. Thousands of MSS. connected with the abbey have been recently discovered here imbedded in the rubbish with which the floor was piled up.

In the cloister, near the Treasury door, is the monument of *General Henry Withers*, 1729, with an epitaph by Pope. Beyond the entrance of the Chapter House a small tablet commemorates *Addison's mother*, 1715. Close by is the interesting monument erected by his brother to *Sir Edmond Berry Godfrey*, murdered in 1677 (see Chapter I.). The licentious authoress *Aphra* or *Apharra Behn* (sent as a spy to Antwerp by Charles II. during the Dutch war) was buried near the end of the cloister in 1689. Her blue gravestone is inscribed—

> "Here lies a proof that wit can never be
> Defence enough against mortality."

Near her lies *Tom Brown*, the satirist, 1704. The simple inscription here to "*Jane Lister*, dear childe, 1688," attracts greater sympathy than more pretentious epitaphs.

In the *North Cloister* (of the thirteenth century) is the monument of *John Coleman*, 1739, "who served the royal familie viz. King Charles II. and King James II. with

approved fidelity above fifty years." Near this is a quaint tablet inscribed—

> "With diligence and trvst most exemplary,
> Did William Lavrence serve a Prebendary.
> And for his paines now past, before not lost,
> Gain'd this remembrance at his master's cost.
>
> O read these lines againe; you seldome find,
> A servant faithfvll, and a master kind.
>
> Short hand he wrote; his flowre in prime did fade.
> And hasty Death Short-hand of him hath made.
> Well covlh he nu'bers, and well mēsur'd Land;
> Thus doth he now that grov'd whereon you stand,
> Wherein he lyes so geometricall:
> Art maketh some, but thus will Nature all.
> Obijt Decem. 28, 1621, Ætatis suæ. 29."

Close by is the grave of *William Markham*, Dean of Westminster and Archbishop of York (1807).

In the *West Cloister* (of the fourteenth century) are the monuments of *Charles*, brother to Sidney, Earl of Godolphin, 1720; and *Benjamin Cooke*, 1793, musician and organist, with his "canon" engraved. Here also are those of the engravers *William Woollett*, 1785, "incisor excellentissimus," with a foolish metaphorical relief by *Banks*; and *George Virtue*, who, being a strict Roman Catholic, was laid near a monk of his family.

The *South Cloister* (fourteenth century) was the burial-place of all the abbots down to the time of Henry III. Here (beginning from the east) are buried Postard, Crispin, Herbert, Vitalis (appointed by the Conqueror), Gislebert (with an effigy), Gervase (a natural son of King Stephen), and Hermez. Several of their effigies remain. The blue slab called *Long Meg* is supposed to cover the remains of the

monks who died of the plague—"the Black Death"—with Abbot Byrcheston in 1340. The four lancet-shaped niches in the wall are supposed to be remains of the Lavatory. Above the whole length of this cloister stretched the *Refectory* of the convent, a vast chamber of the time of Edward III. supported by arches which date from the time of the Confessor. Some arches of this period may be seen in the wall of a little court, entered by a door in the south wall: the door on the other side led to the abbey kitchen. In the court is a very curious leaden cistern of 1663 with the letters R. E. and the date.

Sarah, Duchess of Marlborough, used to sit in these cloisters dressed as a beggar, in her poignant grief for the loss of her son. The Duchess of Portland relates that her husband saw her there when he was a boy at Westminster School.

Over the eastern cloister was the *Dormitory*, whence the monks descended to the midnight services in the church by the gallery in the south transept. It is now divided between the Chapter Library and Westminster School.

The *Library of Westminster Abbey* (reached from a door on the right of that leading to the Chapter House) was founded by Dean Williams in 1620. Many of the books are valuable, and some of the bindings, of the fifteenth and sixteenth centuries, are exceedingly curious and beautiful. The room is that described by Washington Irving.

"I found myself in a lofty antique hall, the roof supported by massive joists of old English oak. It was soberly lighted by a row of Gothic windows at a considerable height from the floor, and which apparently opened upon the roof of the cloisters. An ancient picture, of some reverend dignitary of the church in his robes,* hung over the

* Dean Williams, 1620-50.

fireplace. Around the hall and in a small gallery were the books, arranged in carved oaken cases. They consisted principally of old polemical writers, and were much more worn by time than use. In the centre of the Library was a solitary table, with two or three books on it, an inkstand without ink, and a few pens parched by long disuse. The place seemed fitted for quiet study and meditation. It was buried deep among the massive walls of the Abbey, and shut up from the tumult of the world. I could only hear now and then the shouts of the schoolboys faintly swelling from the Cloisters, and the sound of a bell tolling for prayers, that echoed soberly along the roof of the Abbey. By degrees the shouts of merriment grew fainter and fainter, and at length died away. The bell ceased to toll, and a profound silence reigned through the dusky hall."

At the southern end of the east cloister was the *Infirmary*, probably destroyed when the Little Cloister was built, but shown by the fragments, which still exist, to be of the age of the Confessor. It was so arranged that the sick monks could hear the services in the adjoining Chapel of St. Catherine.

"Hither came the processions of the Convent to see the sick brethren; and were greeted by a blazing fire in the Hall, and long rows of candles in the Chapel. Here, although not only here, were conducted the constant bleedings of the monks. Here, in the Chapel, the young monks were privately whipped. Here the invalids were soothed by music. Here also lived the seven 'playfellows' (sympectæ), the name given to the elder monks, who, after the age of fifty, were exempted from all the ordinary regulations, were never told anything unpleasant, and themselves took the liberty of examining and censuring everything." —*Dean Stanley.*

A passage (left) called the *Dark Cloister*, and a turn to the left under waggon-vaulting of the Confessor's time—a substructure of the Dormitory—lead to the *Little Cloister*, a square arcaded court with a fountain in the centre. At its south-eastern corner are remains of the ancient bell-tower of St. Catherine's Chapel, built by Abbot Littlington.

In this, the *Littlington Tower*, the beautiful Emma Harte, afterwards Lady Hamilton, lived as servant to Mr. Dare.

Hence we may reach the Infirmary Garden, now the *College Garden*, a large open space, whence there is a noble view of the Abbey and the Victoria Tower. On the north side of this was St. Catherine's Chapel (the chapel of the Infirmary), destroyed in 1571, which bore a great part in the monastic story.* Here most of the consecrations of Bishops before the Reformation took place, with the greater part of the provincial councils of Westminster. Here Henry III., in the presence of the archbishop and bishops, swore to observe the Magna Charta. Here also the memorable struggle took place (1176) between the Archbishops of Canterbury and York, which led to the question of their precedence being decided by a papal edict, giving to one the title of Primate of all England, to the other that of Primate of England.

"A synod was called at Westminster, the pope's legate being present thereat; on whose right sat Richard, Archbishop of Canterbury, as in his proper place; when in springs Roger of York, and finding Canterbury so seated, fairly sits him down on Canterbury's lap; (a baby too big to be danced thereon!) yea, Canterbury's servants dandled this lap-child with a witness, who plucked him thence, and buffeted him to purpose."—*Fuller's Church History.*

A winding staircase in the cloister wall, opposite the entrance to the Chapter House, leads to the *Muniment Room*, a gallery above what should have been the west aisle of the South Transept, cut off by the cloister. Here, on the plastered wall, is a great outline painting of the White Hart, the badge of Richard II. The archives of the Abbey are

* It had a nave and aisle of five bays long, and a chancel, and was of good late Norman work.

kept in a number of curious oaken chests, some of which are of the thirteenth century. There is a noble view of the Abbey from hence, but no one should omit to ascend the same staircase farther to the *Triforium*. Here, from the broad galleries, the Abbey is seen in all its glory, and here alone the beauty of the arches of the triforium itself can be perfectly seen. It is also interesting from hence to see how marked is the difference between the earlier and later portions of the nave, the five earlier bays to the east having detached columns and a diapered wall-surface, which ceases afterwards. Over the southern aisle of the nave are Gibbons's carved *Obelisks*, which are seen in old pictures as standing at the entrance of the choir. The triforium ends in the chamber in the south-western tower, which is supposed to be haunted by the ghost of Bradshaw, who is said to have made it a frequent resort when he was living in the Deanery (with which there is a communication) during the Commonwealth. A piece of timber was long shown here as "Bradshaw's rack." The chamber was probably once used as a prison: an immense quantity of bones of sheep and pigs were found here. In the south-eastern triforium is a cast from the leaden coffin of Prince Henry, eldest son of James I.: it is very interesting, as the lead was fitted to the features; the heart, separately encased, rested upon the breast. The view from the eastern end of the triforium is the most glorious in the whole building: here the peculiar tapering bend of the arches (as at Canterbury) may be seen, which is supposed, by poetic monastic fancy, to have reference to the bent head of the Saviour on the cross. In one of the recesses of the north-eastern triforium is the *Pulpit* "which resounded with the passionate

appeals, at one time of Baxter, Howe, and Owen, at other times of Heylin, Williams, South, and Barrow." * The helmets of the Knights of the Bath, when removed from Henry VII.'s Chapel, are preserved here. Farther on are two marble reliefs, with medallions of the Saviour and the Virgin, supposed to have been intended, but not used, for the tomb of Anne of Cleves. At the end of the north-western triforium is a curious chest for vestments, in which copes could be laid without folding.

At the end of the southern cloister, on the right, was the *Abbot's House*, now the *Deanery*.† The dining-room, where Sir J. Reynolds was the frequent guest of Dr. Markham, contains several interesting portraits of historic deans. Behind the bookcases of the library a secret chamber was discovered in 1864, supposed to be that in which Abbot William of Colchester, to whose guardian-ship three suspected dukes and two earls had been intrusted by Henry IV., plotted with them (1399) for the restoration of Richard II. Shakspeare gives the scene. It was probably in this secret chamber that Richard Fiddes was concealed and supplied with materials for writing that "Life of Wolsey" which was intended to vilify the Reformation. Here also, perhaps, Francis Atterbury, the most eminent of the Westminster deans—the furious Jacobite who, on the death of Queen Anne, prepared to go in lawn sleeves to proclaim James III. at Charing Cross—entered into those plots for which he was sent to the Tower and exiled.

During the Commonwealth the Deanery was leased to

* Dean Stanley.

† Once called Cheyney Gate Manor from the chain across the entrance of the cloisters.

John Bradshaw, President of the High Court of Justice. He died in the Deanery and was buried in the Abbey.

On the other side of the picturesque little court in front of the Deanery is the Abbot's Refectory, now the *College Hall*, where the Westminster scholars dine. Till the time of Dean Buckland (1845-56) the hall was only warmed by a brazier, of which the smoke escaped through the louvre in the roof. The huge tables of chestnut-wood are said to have been presented by Elizabeth from the wrecks of the Spanish Armada. Here probably it was—in the "Abbot's Place"—that the widowed queen Elizabeth Woodville (April, 1485), crossing over from the neighbouring palace, took refuge with Abbot Esteney while the greater security of the Sanctuary was being prepared for her. Here she sate on the niches, "all desolate and dismayed," with her long fair hair, which had escaped from its confinement in her distress, sweeping upon the ground.

Through the little court of the Deanery is the approach to *Jerusalem Chamber*, built by Abbot Littlington between 1376 and 1386 as a guest-chamber for the Abbot's House. It probably derived its after-name from tapestry pictures of the History of Jerusalem with which it was hung. Here, in the ancient chamber where Convocation now holds its meetings, Henry IV. died of apoplexy, March 20, 1413, thus fulfilling the prophecy that he should die in Jerusalem.

"In this year, was a great council holden at the White Friars of London, by the which it was among other things concluded, that for the king's great journey that he intended to take, in visiting of the Holy Sepulchre of our Lord, certain galleys of war should be made and other perveance concerning the same journey.

"Whereupon all hasty and possible speed was made; but after the feast of Christmas, while he was making his prayers at St. Edward's shrine, to take there his leave, and so to speed him on his journey, he

became so sick, that such as were about him feared that he would have died right there; wherefore they, for his comfort, bare him into the abbot's place, and lodged him in a chamber, and there upon a pallet laid him before the fire, where he lay in great agony a certain time.

"At length, when he was coming to himself, not knowing where he was, he freyned (asked) of such as then were about him, what place that was; the which shewed to him that it belonged unto the abbot of Westminster; and for he felt himself so sick, he commanded to ask if that chamber had any special name; whereunto it was answered, that it was named Jerusalem. Then said the king, 'Praise be to the Father of Heaven, for now I know I shall die in this chamber, according to the prophecy of me beforesaid, that I should die in Jerusalem;' and so after he made himself ready, and died shortly after, upon the day of St. Cuthbert."—*Fabyan's Chronicle.*

Shakspeare gives the last words of Henry IV.

King Henry.—"Doth any name particular belong
Unto the lodging where I first did swoon?
Warwick.—"'Tis call'd Jerusalem, my noble lord.
King Henry.—"Laud be to God!—even there my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I suppos'd the Holy Land:—
But bear me to that chamber; there I'll lie;
In that Jerusalem shall Harry die."
2 Henry IV. Act iv. *sc.* 4.

Here Addison (1719) and Congreve (1728) lay in state before their burial in the Abbey.

As the warmth of the chamber drew a king there to die, so it attracted the Westminster Assembly, in 1643, perished with the cold of sitting in Henry VII.'s Chapel, which held no less than one thousand five hundred and sixty-three sessions, lasting through more than five years and a half, "to establish a new platforme of worship and discipline to their nation for all time to come."

"Out of these walls came the Directory, the Longer and Shorter Catechism, and that famous Confession of Faith which, alone within

these Islands, was imposed by law on the whole kingdom; and which, alone of all Protestant Confessions, still, in spite of its sternness and narrowness, retains a hold on the minds of its adherents to which its fervour and its logical coherence in some measure entitle it."—*Dean Stanley.*

The chief existing decorations of this beautiful old chamber are probably due to Dean Williams in the time of James I., but the painted glass is more ancient. The

Jerusalem Chamber.

panelling is of cedar-wood. The tapestry is mostly of the time of Henry VIII. Over the chimney-piece is a picture of the death of Henry IV.

From the Deanery a low archway leads into *Dean's Yard*, once called "The Elms," from its grove of trees. The eastern side was formerly occupied by the houses of the Prior, Sub-Prior, and other officers of the Convent, which still in part remain as houses of the Canons. The

buildings nearest the archway were known in monastic times as "the Calberge." In front of these, till the year 1758, stretched the long detached building of the convent *Granary*, which was used as the dormitory of Westminster School till the present Dormitory on the western side of the College Garden was built by Dean Atterbury.

In the green space in the centre of the yard an exhibition of "the results of Window Gardening" takes place every summer, exceedingly popular with the poorer inhabitants of Westminster, and often productive of much innocent pleasure through the rest of the year.

On the east is a beautiful vaulted passage and picturesque gate of Abbot Littlington's time, leading to the groined entrance of *Little Dean's Yard*. The tower above the gate is probably that which is known as "the Blackstole Tower." On the other side of the yard is a classic gateway, the design of which is attributed to Inigo Jones, now covered with names of scholars, which forms the entrance to *Westminster School*, originally founded by Henry VIII., and richly endowed by Queen Elizabeth in 1560. The *Schoolroom* can be best visited between 2 and 3 P.M. It was the dormitory of the monastery, and is ninety-six feet long and thirty-four broad. At the south-western extremity two round arches of the Confessor's time remain, with the door which led by a staircase to the cloisters. On the opposite side is another arched window, and a door which led to Abbot Littlington's Tower.

In its present form the Schoolroom is a noble and venerable chamber. The timber roof is of oak, not chestnut as generally represented. The upper part of the walls and the recesses of the windows are covered with

names of scholars. Formerly the benches followed the lines of the walls as in the old "Fourth Form Room" at Harrow; the present horseshoe arrangement of benches was introduced from the Charter House by Dean Liddell (who had been a Charter House boy) when he was head-master. The half circle marked in the floor of the dais recalls the semicircular form of the end of the room, which existed till 1868, and which gave the name of "shell" (adopted by several other public schools) to the class which occupied that position. The old "shell-forms," the most venerable of the many ancient benches here, hacked and carved with names till scarce any of the original surface remains, are preserved in a small class-room on the left. In a similar room on the right is a form which bears the name of Dryden, cut in narrow capital letters. The school-hours are from eight to nine, ten to half-past twelve, and half-past three to five.

High up, across the middle of the Schoolroom, an iron bar divides the Upper and Lower Schools. Over this bar, by an ancient custom, the college cook or her deputy tosses a stiffly-made Pancake on Shrove Tuesday. The boys, on the other side of the bar, struggle to catch it, and if any boy can not only catch it but convey it away intact from all competitors to the head-master's house (a difficult feat) he can claim a guinea. In former days a curtain, hanging from this bar, separated the schools.

"Every one, who is acquainted with Westminster-school, knows that there is a curtain which used to be drawn across the room, to separate the upper school from the lower. A youth (Wake, father of Archbishop Wake) happened, by some mischance, to tear the above-mentioned curtain. The severity of the master (Dr. Busby) was too well known for the criminal to expect any pardon for such a fault; so that

the boy, who was of a meek temper, was terrified to death at the thoughts of his appearance, when his friend who sate next to him bade him be of good cheer, for that he would take the fault on himself. He kept his word accordingly. As soon as they were grown up to be men, the civil war broke out, in which our two friends took the opposite sides; one of them followed the parliament, the other the royal party.

"As their tempers were different, the youth who had torn the curtain endeavoured to raise himself on the civil list, and the other, who had borne the blame of it, on the military. The first succeeded so well that he was in a short time made a judge under the protector. The other was engaged in the unhappy enterprise of Penruddock and Groves in the West. Every one knows that the royal party was routed, and all the heads of them, among whom was the curtain champion, imprisoned at Exeter. It happened to be his friend's lot at that time to go the western circuit. The trial of the rebels, as they were then called, was very short, and nothing now remained but to pass sentence on them; when the judge hearing the name of his old friend, and observing his face more attentively, asked him if he was not formerly a Westminster scholar? By the answer, he was soon convinced that it was his former generous friend; and without saying anything more at that time, made the best of his way to London, where employing all his power and interest with the protector, he saved his friend from the fate of his unhappy associates."—*Spectator*, No. 313.

There is a bust of Dr. Busby in the *School Library* which adjoins the schoolroom; and a bust of Sir Francis Burdett, given by the Baroness Burdett-Coutts, with a relief representing his leaving the Traitors' Gate of the Tower on the pedestal. There are about two hundred and forty boys at Westminster School, but of these only forty are on the foundation; they sleep in (partitions of the) *Dormitory* which was built along one side of the College Garden in 1722 from designs of Boyle, Earl of Burlington. In this Dormitory the "Westminster Plays"—Latin Plays of Plautus or Terence superseding the Catholic Mysteries—are acted by the boys on the second Thursday in December,

and the preceding and following Monday. The scenery was designed by Garrick: since 1839 the actors have worn Greek costume.

The most eminent *Masters* of Westminster have been Camden and Dr. Busby. Among *Foundation Scholars* have been Bishop Overall, translator of the Bible; Hakluyt (Canon of Westminster), the collector of voyages; the poets Herbert, Cowley (who published a volume of poems while he was at school here), Dryden, Prior, Stepney, Rowe, Churchill, and "Vinny Bourne"; South the preacher; Locke the philosopher; Bishops Atterbury, Sprat, and Pearce; and Warren Hastings, Governor of Bengal. *Scholars*, not on the foundation, include—Lord Burghley; Ben Jonson; Sir Christopher Wren; Barton Booth the actor; Blackmore, Browne, Dyer, Hammond, Aaron Hill, Cowper, and Southey, poets; Horne Tooke; Cumberland the dramatist; Montagu, Earl of Halifax; Gibbon the historian; Murray, Earl of Mansfield; Sir Francis Burdett; Earl Russell; Archbishop Longley; and Bishop Cotton.

On the north of Little Dean's Yard, occupying the site of part of the monastic building known as "the Misericorde," is *Ashburnham House* (now the residence of the Sub-Dean), built by Inigo Jones, which derives its name from having been the residence of Lord Ashburnham in 1708. Here the Cottonian Library of MSS. was kept from 1712 to 1731, when part of the house was destroyed by fire, and Dr. Freind saw Dr. Bentley, the King's Librarian, in his dressing-gown and flowing wig, carrying off the Alexandrian MS. of the New Testament under his arm. The house has a broad noble staircase, with a quaint circular gallery above, and the ceiling and decorations of the drawing-

room are beautiful specimens of Inigo Jones's work: a small temple-summer-house in the garden is also, but without much probability, attributed to him. Dean Milman resided in this house as Canon of Westminster.

The precincts of the Monastery extended far beyond those of the College and were entered (where the Royal Aquarium now stands) by a double Gatehouse of the time of Edward III., which served also as a gaol. One of its chambers was used as an ecclesiastical prison, the other was the common prison of Westminster, the prisoners being brought by way of Thieving Lane and Union Street, to prevent their escaping by entering the liberties of sanctuary. Nicholas Vaux died here of cold and starvation in 1571, a martyr in the cause of Roman Catholicism. Hence Lady Purbeck, imprisoned for adultery in 1622, escaped to France in a man's dress. It was here that Sir Walter Raleigh passed the night before his execution and wrote on the blank leaf of his Bible the lines—

"Ev'n such is Time, that takes on trust
Our youth, our joys, our all we have,
And pays us but with age and dust,
Who in the dark and silent grave,
When we have wander'd all our ways,
Shuts up the story of our days.
But from this earth, this grave, this dust,
The Lord shall raise me up I trust."

Here Richard Lovelace, imprisoned for his devotion to Charles I., wrote—

"Stone walls doe not a prison make
Nor iron barres a cage;
Minds innocent and quiet take
That for a hermitage.

If I have freedom in my love,
And in my soule am free,
Angels alone that soar above
Enjoy such libertie."

Hampden, Sir John Eliot, and Lilly the astrologer were also imprisoned at different times in the Gatehouse. The dwarf, Sir Jeffry Hudson, died here, being accused of having a share in the Popish Plot. Being eighteen inches high, he was first brought into notice at court by being served up in a cold pie at Burleigh to Henrietta Maria, who took him into her service.* Here Savage the poet lay under condemnation of death for the murder of Mr. Sinclair during a riot in a public-house at Charing Cross.† Here Captain Bell was imprisoned for ten years by an order of Privy Council, but, as he believed, in order to give him time for the translation of Luther's Table Talk, to which he had been bidden by a supernatural visitant.‡ The Gatehouse was pulled down in 1776 in consequence of the absurdity of Dr. Johnson, who declared that it was a disgrace to the present magnificence of the capital, and a continual nuisance to neighbours and passengers. One arch remained till 1839, walled up in a house which had once been inhabited by Edmund Burke.

Within the Gatehouse, on the left, where the Westminster Hospital now stands, stood "the Sanctuary"—a strong square Norman tower, containing two cruciform chapels, one above the other. Here hung the bells of the Sanctuary, which, it was said, "sowered all the drink in the town." The privilege of giving protection from arrest to criminals

* He was painted by Vandyck, and is described by Scott in "Peveril of the Peak."

† Johnson's "Life of Savage."

‡ See Southey's "Doctor," vii. 354.

and debtors was shared by many of the great English monasteries, but few had greater opportunities of extending their shelter than Westminster, just on the outskirts of the capital: "Thieving Lane" preserved its evil memory even to our own time.

The family of Edward IV. twice sought a refuge here, once in 1470, when the Queen, Elizabeth Woodville, with her mother, and her three daughters Elizabeth, Mary, and Cicely, were here as the guests of Abbot Milling, till her son Edward was born on Nov. 1, 1470—"commonly called Edward V., though his hand was *asked* but never *married* to the English crown."* The Abbot, the Duchess of Bedford, and Lady Scrope stood sponsors to the prince in the Sanctuary chapel. The second time was in 1483, after the king's death, when the queen fled hither from the Duke of Gloucester with all her daughters, her brother Dorset, and her younger son Richard. Here, sorely against her will, she was persuaded by the Archbishop of Canterbury to give up her son.

"And therewithal she said unto the child, 'Farewell, my own sweet son, God send you good keeping, let me kiss you once yet ere you go, for God knoweth when we shall kiss together again,' and therewith she kissed him and blessed him, and turned her back and went her way, leaving the child weeping as fast."—*Sir T. More's Life of Richard III.*

Here, while still in sanctuary, the unhappy mother heard of the murder of her two sons in the Tower.

"It struck to her heart like the dart of death; she was so suddenly amazed that she swooned and fell to the ground, and lay there in great agony like to a dead corpse. And after she was revived, and came to her memory again, she wept and sobbed, and with pitiful screeches

* Fuller's "Worthies."

filled the whole mansion. Her breast she beat, her fair hair she tore and pulled in pieces, and calling by name her sweet babes, accounted herself mad when she delivered her younger son out of sanctuary for his uncle to put him to death. After long lamentation, she kneeled down and cried to God to take vengeance, 'who' she said, 'she nothing doubted would remember it.'"

Skelton, the Poet Laureate of Henry VII., who wrote the lament for Edward IV.—

> "Oh Lady Bessee! long for me may ye call,
> For I am departed till domesday"—

fled hither to sanctuary from Cardinal Wolsey in the time of Henry VIII., and remained here till his death, not all the Cardinal's influence having power to dislodge him. After the fall of the Abbey criminals were deprived of the rights of sanctuary, but they were retained for debtors till the time of James I. (1602), when they were finally abolished.

Within the precincts, to the right on passing the Gatehouse (where the Westminster Palace Hotel now stands), was the *Almonry*, possessing an endowment for male pensioners from Henry VII., and for females from his mother, the Countess of Richmond. Two chapels were connected with it, one of which was commemorated in the name of *St. Anne's Lane*. It was in the Almonry that William Caxton's printing-press was established. He had previously worked in Cologne, and it is supposed that he came to England in 1474, when "The Game and Play of Chess" was produced, which is generally supposed to have been his first work printed in this country. Gower's "Confessio Amantis" and Chaucer's different poems were printed here by Caxton.

We have still left one interesting point unvisited which

is connected with the Abbey. Beyond the Infirmary Garden were the cell of the Hermit, who, by ancient custom, was attached to the Abbey, and the ancient tower which formerly served as the *King's Jewel House*. The latter remains. Its massive rugged walls and narrow Norman windows are best seen from the mews in College Street, entered by the gateway on the south of Dean's Yard. But to visit the interior it is necessary to ask admission at 6, Old Palace Yard. The tower has been generally described as a building of Richard II., but it was more probably only bought by him, and it is most likely that it was one of the earliest portions of the Abbey, and contained the primitive Refectory and Dormitory used by the monks during the building of the principal edifice by the Confessor. A layer of Roman tiles has been discovered in the building.

The interior was evidently refitted by Abbot Littlington, and the exceedingly beautiful vaulted room on the basement story is of his time. The bosses of the roof are curious, especially one with a face on every side. A small vaulted room opens out of the larger chamber. The upper chamber of the tower, which has its noble original chestnut roof, is now a small historical museum. Here are some of the old standards of weights and measures—those of Henry VII. being especially curious; the old Exchequer Tallies; Queen Elizabeth's Standard Ell and Yard, &c. Here also are the six horseshoes and sixty-one nails which, by ancient custom, the sheriffs of London are compelled to count when they are sworn in. In the time of Edward II., when this custom was established, it was a proof of education, as only well-instructed men could count up to sixty-one. At the same time it was ordained that the sheriff, in proof

of strength, should cut a bundle of sticks: this custom (the abolition of which has been vainly attempted) still exists, but a bundle of matches (!) is now provided. The original knife always has to be used.

There is a noble view of the Abbey from the platform on the top of the Tower. It will scarcely be credited by those who visit it, that the destruction of this interesting building is in contemplation, and that the present century, for the sake of making a "regular" street, will perhaps bear the stigma of having destroyed one of the most precious buildings in Westminster, which, if the houses around it were cleared away (and it were preserved as a museum of Westminster antiquities), would be the greatest possible addition to the group of historic buildings to which it belongs.

CHAPTER VIII.

WESTMINSTER.

IMMEDIATELY facing us as we emerge from Parliament Street is New Palace Yard, backed by Westminster Hall and the New Houses of Parliament. They occupy the site of the palace inhabited by the ancient sovereigns of England from early Anglo-Saxon times till Henry VIII. went to reside at Whitehall. Here they lived in security under the shadow of the great neighbouring sanctuary, and one after another saw arise, within the walls of their Palace, those Houses of Parliament which have now swallowed up the whole. It was here that Edward the Confessor entertained the Norman cousin who was to succeed him, and here he died on the 14th of January, 1066. The palace was frequently enlarged and beautified afterwards, especially by William Rufus, who built the hall; by Stephen, who built the chapel, to which the finishing touches were given by Edward III.; and by Henry VIII., who built the Star Chamber. Edward I. was born, and Edward IV. died, within the walls of the palace. The most interesting parts of the ancient building were St. Stephen's Chapel, the Painted Chamber, and the Star Chamber.

St. Stephen's Chapel was a beautiful specimen of rich

Decorated Gothic, its inner walls being covered with ancient frescoes relating to the Old and New Testament history; it was used as the House of Commons from 1547 till 1834, and its walls resounded to the eloquence of Chatham, Pitt, Fox, Burke, Grattan, and Canning.

The walls of the Painted Chamber were pointed out by tradition as those of the bedroom where the Confessor died. It was first called St. Edward's Chamber, and took its second name from the frescoes (arranged round the walls in bands like the Bayeux tapestry) with which it was adorned by Henry III., and which were chiefly illustrative of the History of the Maccabees and the Legendary life of the Confessor.* Here conferences between the Lords and Commons took place; here the High Court of Justice sate for the trial of Charles I.; and here the king's death-warrant was signed in the disgraceful scene when Cromwell and Henry Marten inked each other's faces. It was here also that Cromwell's daughter Elizabeth Claypole lay in state, and, long afterwards, Lord Chatham and William Pitt.

The Star Chamber, which was rebuilt by Henry VIII., took its name from the gilt stars upon its ceiling. It was the terrible Court in which the functions of Prosecutor and Judge were confounded, and where every punishment except death could be inflicted—imprisonment, pillory, branding, whipping, &c. It was there that William, Bishop of Lincoln, was fined £5,000 for calling Laud "the great Leviathan," and that John Lilburn, after being fined £5,000, was sentenced to the pillory, and to be whipped from Fleet Street to Westminster. On the south side of the

* They are engraved in J. T. Smith's "Vetusta Monumenta."

palace was the Chapel of Our Lady de la Pieu (des Puits?) where Richard II. offered to the Virgin before going to meet Wat Tyler. It was burnt in 1452, but rebuilt by the brother of Elizabeth Woodvillè, Anthony, Earl Rivers, who left his heart to be buried there.

At the end of the old Palace, opening upon Old Palace Yard, was the Prince's Chamber, built upon foundations of the Confessor's time, with walls seven feet thick. The upper part had lancet windows of the time of Henry III., and beneath them the quaintest of tapestry represented the birth of Elizabeth. Beyond was the ancient Court of Requests, hung with very curious tapestry representing the defeat of the Armada, woven at Haarlem, from designs of Cornelius Vroom for Lord Howard of Effingham. This was the House of Lords till 1834. Its interior is shown in Copley's Picture of the "Death of Lord Chatham," who was attacked by his last illness (April 7, 1779) while declaiming against the disgrace of the proposed motion "for recognising the independence of the North American colonies." Beneath was the cellar where Guy Fawkes concealed (Nov. 5, 1605) the barrels of gunpowder by which the king, queen, and peers were to be blown up. Hither, on the day before the opening of Parliament, Lady Avelaṅd, as Hereditary Lord High Chamberlain, comes annually, by her deputy, with torches, to hunt for the successors of Guy Fawkes. On the night of October 16, 1834, occurred the great conflagration which was painted by Turner, and the ancient Palace of Westminster, with St. Stephen's Chapel, and the old House of Lords were entirely gutted by fire.*

* The fire began in the rooms adjacent to the House of Lords, amid the piles of tallies which were preserved there—pieces of stick upon which the primitive accounts of the House were kept by notches.

The *New Palace of Westminster*, containing the *Houses of Parliament*, was built 1840—1859, from designs of Sir Charles Barry, R.A., in the Tudor style of Henry VIII. It is twice the size of the old palace, and is one of the largest Gothic buildings in the world. The exterior is constructed of magnesian lime-stone from the Yorkshire quarries of Anston; the interior is of Caen stone. The details of many of the Belgian town halls are introduced in the exterior, which is, however, so wanting in bold lines and characteristic features that no one would think of comparing it for beauty with the halls of Brussels, Ypres, or Louvain, though its towers group well at a distance, and especially from the river. Of these towers it has three—the *Central Tower* over the octagon hall; the *Clock Tower* (320 feet high, occupying nearly the same site as the ancient clock-tower of Edward I., where the ancient Great Tom of Westminster for 400 years sounded the hours to the judges of England);* and the *Victoria Tower* (75 feet square, and 336 feet high), being the gateway by which the Queen is intended to approach the House of Lords. Over the arch of the gate is the statue of Queen Victoria, supported by figures of Justice and Mercy; at the sides her parents, the Duke and Duchess of Kent, are commemorated, and other members of her family. The statues of the kings and queens of England from Saxon times are the principal external ornaments of the rest of the building.

* It was this clock which once struck thirteen at midnight with the effect of saving a man's life. John Hatfield, guard on the terrace at Windsor in the reign of William and Mary, being accused of having fallen asleep at his post, and tried by court-martial, solemnly denied the charge, declaring as proof of his being awake, that he heard Great Tom strike thirteen, which was doubted on account of the great distance. But while he was under sentence of death, an affidavit was made by several persons that the clock actually did strike thirteen instead of twelve, whereupon he received the king's pardon.

New Palace Yard was formerly entered by four gateways, the finest being the "High Gate" on the west, built by Richard II., and only destroyed under Anne. On the left, where the Star Chamber stood, is now the House of the Speaker, an office which dates from the reign of Edward III.: the first Speaker being Sir W. T. Hungerford, elected 1377. On its south side, Westminster Hall faces us with its great door and window between two square towers, and above, the high gable of the roof, upon which the heads of Oliver Cromwell, Ireton, and Bradshaw were set up on the Restoration. The head of Cromwell still exists in the possession of Mr. Horace Wilkinson, Sevenoaks, Kent.

On Westminster Hall

"Ireton's head was in the middle, and Cromwell's and Bradshaw's on either side. Cromwell's head, being embalmed, remained exposed to the atmosphere for twenty-five years, and then one stormy night it was blown down, and picked up by the sentry, who, hiding it under his cloak, took it home and secreted it in the chimney-corner, and, as enquiries were constantly being made about it by the Government, it was only on his deathbed that he revealed where he had hidden it. His family sold the head to one of the Cambridgeshire Russells, and, in the same box in which it still is, it descended to a certain Samuel Russell, who, being a needy and careless man, exhibited it in a place near Clare Market. There it was seen by James Cox, who then owned a famous museum. He tried in vain to buy the head from Russell; for, poor as he was, nothing would at first tempt him to part with the relic, but after a time Cox assisted him with money, and eventually, to clear himself from debt, he made the head over to Cox. When Cox at last parted with his museum, he sold the head of Cromwell for £230 to three men, who bought it about the time of the French Revolution to exhibit in Mead Court, Bond Street, at half a crown a head. Curiously enough, it happened that each of these three gentlemen died a sudden death, and the head came into the possession of the three nieces of the last man who died. These young ladies, nervous at keeping it in the house, asked Mr. Wilkinson, their medical man, to take care of it for them, and they subsequently sold it to him. For the next fifteen or twenty years Mr. Wilkinson was in the habit of

showing it to all the distinguished men of that day, and the head, much treasured, remains in the family.

"The circumstantial evidence is very curious. It is the only head in history which is known to have been embalmed and afterwards beheaded. On the back of the neck, above the vertebræ, is the mark of the cut of an axe where the executioner, having, perhaps, no proper block, had struck too high, and, laying the head in its soft embalmed state on the block, flattened the nose on one side, making it adhere to the face. The hair grows promiscuously about the face, and the beard, stained to exactly the same colour by the embalming liquor, is tucked up under the chin with the oaken staff of the spear with which the head was stuck upon Westminster Hall, which staff is perforated by a worm that never attacks oak until it has been for many years exposed to the weather. The iron spear-head, where it protrudes above the skull, is rusted away by the action of the atmosphere. The jagged way in which the top of the skull is removed throws us back to a time when surgery was in its infancy, while the embalming is so beautifully done that the cellular process of the gums and the membrane of the tongue are still to be seen."—*Letter signed "Senex," Times, Dec.* 31, 1874.

It was in the yard in front of Westminster Hall that Edward I. (1297), when leaving for Flanders, publicly recommended his son Edward to the love of his people. Here Perkin Warbeck (1497) was set a whole day in the stocks. On the same spot Thomas Lovelace (1587) was pilloried by an order from the Star Chamber, and had one of his ears cut off. Here (1630) Alexander Leighton (the father of the archbishop) was not only pilloried, but publicly whipped, for a libel on the queen and the bishops. Here also William Prynne (1636), for writing the "Histrio-Mastrix," which was supposed to reflect upon Henrietta Maria, was put in the pillory, branded on both cheeks with the letters S. L. (seditious libeller), and lost one of his ears. And here the Duke of Hamilton, Lord Capel, and Henry Rich, Earl of Holland, were beheaded for the cause of Charles I. The wool market established by Edward III.

in 1353, when the wearing of woollen cloths was first introduced into England by John Kempe, was moved by Richard II. from Staple Inn to New Palace Yard, where a portion of the trade was still carried on in the fifteenth century. For many years, before the porch where we are standing, daily, in term time, used to be seen the mule of Cardinal Wolsey (who rode hither from York Place), "being trapped all in crimson velvet, with a saddle of the same stuffe and gilt stirrupts."

Westminster Hall, first built by William Rufus, was almost rebuilt by Richard II., who added the noble roof of cobwebless beams of Irish oak "in which spiders cannot live," which we now see. On the frieze beneath the Gothic windows his badge, the White Hart couchant, is repeated over and over again. The Hall, which is 270 feet long and 74 feet broad, forms a glorious vestibule to the modern Houses of Parliament, and its southern extremity with the fine staircase was added when they were built. In its long existence the Hall has witnessed more tragic scenes than any building in England except the Tower of London. Sir William Wallace was condemned to death here in 1305, and Sir John Oldcastle the Wickliffite in 1417. In 1517 three queens—Katherine of Arragon, Margaret of Scotland, and Mary of France —"long upon their knees," here "begged pardon of Henry VIII. for the 480 men and eleven women accused of being concerned in 'the Rising of the Prentices,' and obtained their forgiveness." Edward Stafford, Duke of Buckingham, was tried here and condemned in 1522, and, on hearing his sentence, pronounced the touching speech which is familiar to thousands in the words of

Shakspeare.* Here, May 7, 1535, Sir Thomas More was condemned to death, when his son, breaking through the guards and flinging himself on his breast, implored to share his fate. Here Fisher, Bishop of Rochester (1535); the Protector Somerset (1551); Sir Thomas Wyatt (1554); Thomas Howard, Duke of Norfolk (for the sake of Mary of Scotland, 1571); Philip, Earl of Arundel (1589); Robert Devereux, Earl of Essex, and Henry Wriothesley, Earl of Southampton (1600) were condemned to the block. Here sentence was passed upon the Conspirators of the Gunpowder Plot in 1606, and on the Duke and Duchess of Somerset for the murder of Sir Thomas Overbury in 1616. Here, concealed behind the tapestry of a dark cabinet (1640), Charles I. and Henrietta Maria were present through the eighteen days' trial of Thomas Wentworth, Earl of Strafford. In the same place Charles himself appeared as a prisoner on Jan. 20, 1649, with the banners taken at the Battle of Naseby hanging over his head.†

"Bradshaw, in a scarlet robe, and covered by his 'broad-brimmed hat,' placed himself in a crimson velvet chair in the centre of the court, with a desk and velvet cushion before him; Say and Lisle on each side of him; and the two clerks of the court sitting below him at a table, covered with rich Turkey carpet, on which were laid the sword of state and the mace. The rest of the court, with their hats on, took their seats on side benches, hung with scarlet. . . . . During the reading of the charge the King sat entirely unmoved in his chair, looking sometimes to the court and sometimes to the galleries. Occasionally he rose up and turned about to behold the guards and spectators, and then sat down again, but with a majestical composed countenance, unruffled by the slightest emotion, till the clerk came to the words *Charles Stuart, as a tyrant, traitor, murderer, &c.;* at which the King laughed, as he sat, in the face of the court. The silver head of his staff happened to fall off, at which he appeared

* *Henry VIII.* Act ii. sc. 1.

† "Westminster Hall," by Edward Foss.

surprised; Herbert, who stood near him, offered to pick it up, but Charles, seeing he could not reach it, stooped for it himself. When the words were read stating the charge to be exhibited 'on behalf of the people of England,' a voice, in a loud tone, called out, 'No, nor the half of the people—it is false—where are they or their consents?—Oliver Cromwell is a traitor.' This occasioned a confusion in the court; Colonel Axtell even commanded the soldiers to fire into the box from which the voice proceeded. But it was soon discovered that these words, as well as a former exclamation on calling Fairfax's name, were uttered by Lady Fairfax, the General's wife, who was immediately compelled by the guard to withdraw."—*Trial of Charles I., Family Library*, xxxi.

The sentence against the King was pronounced on the 27th of January:—

"The King, who during the reading of the sentence had smiled, and more than once lifted his eyes to heaven, then said, 'Will you hear me a word, Sir?'

"*Bradshaw.* Sir, you are not to be heard after the sentence.

"*The King.* No, Sir?

"*Bradshaw.* No, Sir, by your favour. Guards, withdraw your prisoner.

"*The King.* I may speak after the sentence, by your favour, Sir. I may speak after the sentence, *ever*. By your favour——

"*Bradshaw.* Hold!

"*The King.* The sentence, Sir. I say, Sir, I do——

"*Bradshaw.* Hold!

"*The King.* I am not suffered to speak. *Expect what justice other people will have.*"—*Trial of Charles I.*

In 1640 Viscount Stafford was condemned in Westminster Hall for alleged participation in the Roman Catholic plot of Titus Oates. On June 15, 1688, the Hall witnessed the memorable scene which ended in the triumphant acquittal of the Seven Bishops. In 1699 Edward, Earl of Warwick, was tried here for manslaughter. Lords Kenmure and Derwentwater, Carnwath and Nithsdale, Widdrington and Nairn were condemned here for rebellion in 1716, and

Cromartie, Balmerino, and Kilmarnock in 1746, their trial being followed eight months later by that of the aged Lord Lovat. In 1760 Lawrence Shirley, Earl Ferrers, was condemned here to be hung for the murder of his servant. In 1765 Lord Byron was tried here for the murder of Mr. Chaworth; and in 1776 Elizabeth Chudleigh, Duchess of Kingston, was tried here for bigamy. The last great trial in the Hall was that of Warren Hastings (in 1788), so eloquently described by Macaulay.

But Westminster Hall has other associations besides those of its great Trials. It was here that Henry III. saw the Archbishop and bishops hurl their lighted torches upon the ground, and call down terrific anathemas upon those who should break the charter he had sworn to observe. Here Edward III. received the Black Prince when he returned to England with King John of France as a prisoner after the Battle of Poitiers. Hither came the English barons with the Duke of Gloucester to denounce Robert de Vere, Duke of Ireland, to Richard II.; and here, when Richard abdicated, Henry Bolingbroke claimed the realm of England as descended by right line of blood from Henry III.*

Westminster Hall was the scene of all the Coronation banquets from the time of William Rufus to that of George IV. On these occasions, ever since the reign of Richard II., the gates have been suddenly flung open, and, amid a blare of trumpets, the Royal Champion (always a Dymok or Dymoke of Scrivelsby) rides into the hall in full armour, and, hurling his mailed gauntlet upon the

* Shakspeare in his *Richard II.* makes the King pronounce his abdication at this scene.

ground, defies to single combat any person who shall gainsay the rights of the sovereign. This ceremony having been thrice repeated as the champion advances up the hall, the sovereign pledges him in a silver cup, which he afterwards sends to him.

On ordinary days—

> "The great Hall of Westminster, the field
> Where mutual frauds are fought, and no side yield,"*

is almost given up to the Lawyers. Nothing in England astonished Peter the Great more than the number of lawyers he saw here. "Why," he said, "I have only two lawyers in all my dominions, and I mean to hang one of those when I get home."

The Law Courts, of which Sir E. Coke says, "No man can tell which is the most ancient," have occupied buildings, from the designs of Sir John Soane, on the west side of the Hall, but will be removed when the New Law Courts at Temple Bar are completed. They are the Court of Queen's Bench, presided over by the Lord Chief Justice and used by the Masters in Chancery, so called from the *cancelli*, open screens, which separated it from the Hall, the Court of Wards and Liveries, the Court of Requests, the Bail Court, and the Court of Common Pleas, presided over by the Chief Justice, where the great Tichborne case was tried 1871-72. Up to the reign of Mary I. the Judges rode to the Courts of Westminster upon mules. Men used to walk about in the Hall to seek employment as hired witnesses, and shamelessly drew attention to their calling by a straw in their shoes. In the time when Sir Thomas More

* Ben Jonson.

was presiding in the Court of Chancery, his father, Sir John More, was sitting in the Court of King's Bench, and daily, before commencing his duties, he used to cross the Hall, to ask his father's blessing. The Exchequer Court at Westminster was formerly divided by the Hall, the *pleading part* being on one side, the *paying part* on the other.

"The proverb—'As sure as Exchequer pay'—was in the prime thereof in the reign of Queen Elizabeth, who maintained her Exchequer to the height, that her Exchequer might maintain her. The pay was sure *inwards*, nothing being remitted which was due there to the queen; and sure *outwards*, nothing being detained which was due thence from the queen, full and speedy payment being made thereof. This proverb began to be crost about the end of the reign of King James, when the credit of the Exchequer began to decay; and no wonder if the streams issuing thence were shallow, when the fountain to feed them was so low, the revenues of the crown being much abated."—*Fuller's Worthies.*

(The *Interior* of the Houses of Parliament is shown on Saturdays from ten to four by an order which can be obtained at the Lord Chamberlain's office in the Royal Court on the south side of the building.

Strangers may be present to hear debates in the House of Lords by a Peer's order, or in the House of Commons by an order from any member or the Speaker. Each member can give one order daily.)

The Hall of William Rufus is now merged in the huge palace of Barry. A door on the east side of the Hall forms the Members' approach to the House of Commons. It leads into the fan-roofed galleries which represent the restored cloisters of 1350. A beautiful little oratory projects into the courtyard and the enclosure. Here it is believed that several of the signatures were affixed to the death-warrant of Charles I. The ancient door of the oratory has only recently been removed. Hence we enter the original *Crypt* of St. Stephen's Chapel ("St. Mary's Chapel in the Vaults"), which dates from 1292, and has escaped the two

fires which have since consumed the chapel above. While it was being restored as the Chapel of the House of Commons, an embalmed body of a priest holding a pastoral staff was found. It was supposed to be that of William Lyndwoode, Bishop of St. David's (1646), who founded a chantry here. The chapel is now gorgeous and gaudy, gilt and painted, a blaze of modern glass and polished glazed tiles.

The staircase at the south end of Westminster Hall leads to *St. Stephen's Hall* (95 ft. by 30, and 56 high), which occupies the site of the old House of Commons. It is decorated with statues:

Burke by *Theed.*
Grattan—*Carew.*
Pitt—*Macdowell.*
Fox—*Baily.*
Mansfield—*Baily.*
Chatham—*Macdowell.*
Sir Robert Walpole—*Bell.*
Lord Somers—*Marshall.*
Lord Clarendon—*Marshall.*
Lord Falkland—*Bell.*
Hampden—*Foley.*
Selden—*Foley.*

It was by the door near Burke's statue that John Bellingham the disappointed Russia merchant waited, May 11, 1812, to murder Spencer Perceval.

Hence we enter the *Central Hall*, an octagon 70 feet square adorned with statues of kings and queens. On the left opens the *Commons' Corridor*, adorned with frescoes by *E. M. Ward*, viz.:

Alice Lisle helping fugitives to escape after the Battle of Sedgemoor.

Jane Lane helping Charles II. to escape after the Battle of Worcester.

The Last Sleep of Argyle.

The Executioner tying Wishart's book round the neck of Montrose.

The Lords and Commons presenting the crown to William and Mary in the Banqueting House.

The Landing of Charles II. at Dover, May 26, 1660.

The Acquittal of the Seven Bishops.

Monk declaring for a Free Parliament.

Hence we enter the *Lobby of the House of Commons*. On the left, facing the river, are the luxurious rooms of the *Library*, where members write their letters and concoct their speeches.

The House of Commons, "the principal chamber of the manufactory of statute law," * only measures 75 ft. by 45, the smallest size possible for the sake of hearing, its architectural beauty as originally designed by Barry having been entirely sacrificed to sound. At the north end is the Speaker's chair, beneath which is the clerk's table, at the south end of which on brackets lies the mace, which was made at the Restoration in the place of "the fool's bauble" which Cromwell ordered to be taken away. The Ministerial benches are on the right of the Speaker, and the leaders of the Opposition sit opposite. Behind the Speaker is the Gallery for the Reporters of the Press, "the men for whom and to whom Parliament talks so lengthily; the filter through which the senatorial eloquence is percolated for the public." † On either side of the House are the division lobbies, the "Ayes" on the west, the "Noes" on the east.

Returning to the Central Hall, the stairs on the left, adorned with a statue of Barry (1795—1860), lead to the

* *Quarterly Review*, clxxxix. † *Quarterly Review*, clxxxix.

Lobby of the Committee Rooms, decorated with frescoes of the English poets.

The *Peers' Corridor* is lined with frescoes by *E. W. Cope.*

Lenthall asserting the privileges of the Commons against Charles I.
Charles I. erecting his standard at Nottingham.
The Setting out of the Train Bands from London to relieve Gloucester.
The Defence of Basing House by the Cavaliers.
The Embarkation of the Pilgrim Fathers.
The Expulsion of the Fellows of Magdalen for refusing to sign the Covenant.
The Parting of Lord and Lady Russell.
The Burial of Charles I.

On the right is the *Standing Order Committee Room* used for conferences between the Houses of Lords and Commons. It contains the beautiful fresco of "the Delivery of the Law by Moses" by *Herbert.* Its execution occupied seven years, in compliance with the theory of the artist, "if you paint when you are not inclined, you only spoil art."

The *House of Lords* (100 ft. by 45), overladen with painting and gilding, has a flat roof and stained glass windows filled with portraits of kings and queens. The seats for the peers (for 235) are arranged longitudinally, the Government side being to the right of the throne, and the bishops nearest the throne. At the north end, below the Strangers' Gallery, is the dwarf screen of the bar, where witnesses are examined and culprits tried. Here the Speaker and Members of the House of Commons appear with a tumultuous rush, when they are summoned to hear the Queen's speech. Near the centre of the House is the Woolsack covered with crimson cloth, with cushions whence the Lord Chancellor reads prayers at the opening

of the debates. The Princess of Wales sits here at the opening of Parliament, facing the throne.

The Queen enters from the Prince's Chamber preceded by heralds and takes her seat here, the Mistress of the Robes and the Lady of the Bedchamber standing behind her, when the Lord Chancellor, kneeling, presents the Speech. The Throne is so placed, at the South end of the House, that, if all the doors were open, the Speaker of the House of Commons would be seen from it.

"Thus at a prorogation the Queen on her throne and the Speaker in his chair face each other at a distance of some four hundred and fifty feet, and the eagerness of the Commons in their race from their own House to the bar of the Lords has more than once amused their Sovereign Lady. It used to be an open race, but the start is now so managed that the Speaker and the parliamentary leaders first 'touch wood,' as schoolboys say."—*Quarterly Review*, clxxxix.

The frescoes above the throne are—

Edward III. conferring the Garter on the Black Prince. *C. W. Cope.*
The Baptism of Ethelbert. *W. Dyce.*
Prince Henry condemned by Judge Gascoigne. *C. W. Cope.*

Over the Strangers' Gallery are—

The Spirit of Justice. *D. Maclise.*
The Spirit of Religion. *T. C. Hornby.*
The Spirit of Chivalry. *D. Maclise.*

On the south of the House of Lords is the *Prince's Chamber*, containing a very fine statue of Queen Victoria supported by Judgment and Mercy, by *Gibson*. This is approached from the Victoria Gate by the *Royal Gallery*, containing *Maclise's* frescoes of the Death of Nelson and meeting of Blucher and Wellington. When the Queen consents to arrive by the Victoria Gate, this gallery is

crowded with ladies to see the procession pass. At its south end is the *Queen's Robing Room*, lined with frescoes from the Story of King Arthur by *Dyce*, left unfinished by the death of the artist. This room is the best in the palace both in proportion and decoration. In a small room adjoining, used for committees, is a painted copy of a lost tapestry from the Painted Chamber, representing the English fleet pursuing the Spanish fleet at Fowey.

The Victoria Tower is approached by the open space known as *Old Palace Yard*, where Chaucer lived and probably died in a house the site of which is now occupied by Henry VII.'s Chapel. Ben Jonson also died in a house here. It was here that the conspirators of the Gunpowder Plot suffered death, opposite to the windows of the house through which they carried the gunpowder into the vaults under the House of Lords.

"The next day being Friday, were drawn from the Tower to the Old Palace Yard in Westminster, Thomas Winter, Rookewood, Heyes, and Faukes. Winter went first up the scaffold, and protested that he died a true Catholick, with a very pale face and dead colour, he went up the ladder, and after a swing or two with the halter, to the quartering block was drawn, and there quickly despatched.

"Next came Rookewood, who protested to die in his idolatry a Romish Catholick, went up the ladder, hanging till he was almost dead, then was drawn to the block, where he gave up his last gasp.

"Then came Heyes, who was so sturdy a villain that he would not wait the hangman's turn, but turned himself off with such a leap that he broke the halter with the swing; but after his fall he was drawn to the block, and there his bowels withdrawn, and he was divided into four parts.

"Last of all came the great Devil of all, Guy Faukes, *alias* Johnson, who should have put fire to the powder. His body being weak with the torture and sickness he was scarce able to go up the ladder, yet with much ado, by the help of the hangman, went high enough to break his neck by the fall. He made no speech, but with his crosses and idle ceremonies made his end upon the gallows and the block, to

the great joy of all beholders that the land was ended of so wicked a villainy."—*The Weekeley Newes, Munday, 31st Jan.*, 1606.

"The men who contrived, the men who prepared, the men who sanctioned, this scheme of assassination were, one and all, of Protestant birth. Father Parsons was Protestant born, Father Owen and Father Garnet were Protestant born. From what is known of Winter's early life, it may be assumed that he was a Protestant. Catesby and Wright had been Protestant boys. Guy Fawkes had been a Protestant, Perry had been a Protestant. The minor persons were like their chiefs—apostates from their early faith, with the moody weakness which is an apostate's inspiration and his curse. Tresham was a convert—Monteagle was a convert—Digby was a convert. Thomas Morgan, Robert Kay, and Kit Wright, were all converts. The five gentlemen who dug the mine in Palace yard, were all of English blood and of Protestant birth. But they were converts and fanatics, observing no law save that of their own passions; men of whom it should be said, in justice to all religions, that they no more disgraced the church which they entered than that which they had left."—*Hepworth Dixon.*

Here, Oct. 29, 1618, being Lord Mayor's Day, Sir Walter Raleigh was led to execution at eight o'clock in the morning and said as he playfully touched the axe, "This is a sharp medicine, but it will cure all diseases."

"His death was managed by him with so high and religious a resolution, as if a Roman had acted a Christian, or rather a Christian a Roman."—*Osborne.*

Sir Walter's head was preserved by Lady Raleigh in a glass-case during the twenty-nine years through which she survived him, and afterwards by her son Carew: with him it is believed to be buried at Horsley in Surrey.

In front of the Palace stands the equestrian statue of Richard Cœur de Lion by *Marochetti*—a poor work, the action of the figure being quite inconsistent with that of the horse.

The *Church of St. Margaret, Westminster*, is the especial church of the House of Commons, and, except the Abbey

and St. Paul's, has the oldest foundation in London, having been founded by the Confessor and dedicated to Margaret, the martyr of Antioch, partly to divert to another building the crowds who inundated the Abbey church, and partly for the benefit of the multitudes of refugees in Sanctuary.

The church was rebuilt by Edward I., again was re-edified in the time of Edward IV. by Sir Thomas Billing and his wife Lady Mary, and it has been greatly modernised in the last century. Here the Fast Day Sermons were preached in the reign of Charles I.; and here both Houses of Parliament, with the Assembly of Divines and the Scots Commissioners, met Sept. 25, 1643, and were prepared by prayer for taking the Covenant.

"Then Mr. Nye in the pulpit read the Covenant, and all present held up their hands in testimony of their assent to it; and afterwards in the several Houses subscribed their names in a parchment roll, where the Covenant was written: the Divines of the Assembly, and the Scots Commissioners likewise subscribed the Covenant, and then Dr. Gouge in the pulpit prayed for a blessing upon it."—*Whitelocke*, p. 74.

Here Hugh Peters, "the pulpit buffoon," denounced Charles as "the great Barabbas of Windsor," and urged Parliament to bring the King "to condign, speedy, and capital punishment." "My lords," he said, "and you, noble gentlemen of the House of Commons, you are the Sanhedrim, and the great Council of the nation, therefore you must be sure to do justice. Do not prefer the great Barabbas, Murderer, Tyrant, and Traitor, before these poor hearts (pointing to the red-coats), and the army, who are our Saviours."*

Amongst the Puritans who preached here were "Calamy, Vines, Nye, Manton, Marshall, Gauden, Owen, Burgess,

* Examination of Beaver in the trial of Hugh Peters.

Newcomen, Reynolds, Cheynell, Baxter, Case (who censured Cromwell to his face, and when discoursing before General Monk, cried out, 'There are some who will betray three kingdoms for filthy lucre's sake,' and threw his handkerchief into the General's pew); the critical Lightfoot; Taylor, 'the illuminated Doctor'; and Goodwyn, 'the windmill with a weathercock upon the top.'" *

In later times the rival divines Burnet and Sprat preached here before Parliament in the same morning.

"Burnet and Sprat were old rivals. There prevailed in those days an indecent custom: when the preacher touched any favourite topic in a manner that delighted his audiences, their approbation was expressed by a loud hum, continued in proportion to their zeal or pleasure. When Burnet preached, part of his congregation hummed so loudly and so long, that he sate down to enjoy it, and rubbed his face with his handkerchief. When Sprat preached, he likewise was honoured with a like animating hum, but he stretched out his hand to the congregation, and cried, 'Peace, peace, I pray you, peace!'"—*Dr. Johnson.*

Sir John Jekyl told Speaker Onslow in proof of Burnet's popularity that one day when he was present the Bishop preached out his hourglass before exhausting his subject. "He took it up, and held it aloft in his hand, and then turned it up for another hour; upon which the audience set up almost a shout of joy!"

It was in St. Margaret's that Dr. Sacheverell preached his first sermon after his suspension, on Palm Sunday, 1713.

The most important feature of the church is the east window, justly cited by Winston, the great authority on stained glass, as the most beautiful work as regards harmonious arrangement of colouring with which he is acquainted. It was ordered by Ferdinand and Isabella to

* Walcott's "Westminster."

be executed at Gouda in Holland, and was intended as a gift to the new chapel which Henry VII. was building, upon the marriage of their daughter Catherine with his eldest son Arthur. But the execution of the window occupied five years, and before it was finished Prince Arthur was dead, and the chapel was finished. Henry VIII. presented the window to Waltham Abbey, and thence, on the Dissolution, the last abbot sent it for safety to his private chapel at New Hall, an estate which was afterwards purchased by Sir Thomas Boleyn, father of Queen Anne. The window remained at New Hall till the place became the property of General Monk, who took down the window and buried it, to preserve it from the Puritans, but replaced it in his chapel at the Restoration. After his death the chapel was pulled down, but the window was preserved and was eventually purchased by Mr. Conyers of Copt Hall in Essex, by whose son it was sold in 1758 to the churchwardens of St. Margaret's for £400.* Even then the window was not suffered to rest in peace, as the Dean and Chapter of Westminster looked upon it as "a superstitious image and picture," and brought a lawsuit for its removal, which, after having been fought for seven years, happily failed in the end.†

The window represents—on a deep blue background—the Crucifixion, in which, as in many old Italian pictures, angels are catching the blood which flows from the Saviour's wounds, the soul of the penitent thief is received by an angel, while the soul of the bad thief is carried off by a

* Timbs's "Curiosities of London."

† In memory of this triumph the then churchwarden presented to the parish the beautiful "Loving Cup of St. Margaret."

demon. At the foot of the cross kneels on one side Arthur, Prince of Wales, with his patron St. George and the red and white roses of his parents over his head; on the other Katherine of Arragon, with St. Cecilia above her, and the pomegranate of Granada.

Over the altar is the Supper at Emmaus, executed in lime-wood in 1753 by *Aiken of Soho* from the Titian in the Louvre. In the porch near the north-western entrance is a beautiful carved sixteenth-century seat where a loaf of bread and sixpence are given every Sunday to sixteen poor widows in accordance with the will of Mrs. Joyce Goddard, 1621. Close by is the mural monument of Mrs. Elizabeth Corbett (who died of cancer) with Pope's famous epitaph—

> "Here rests a woman, good without pretence,
> Blest with plain reason, and with sober sense:
> No conquest she but her own self desired,
> No arts essayed, but not to be admired:
> Passion and pride were to her soul unknown;
> Convinced that virtue only is our own:
> So unaffected, so composed a mind,
> So firm, yet soft, so strong, yet so refined,
> Heaven, as its purest gold, by tortures tried;—
> The saint sustain'd it, but the woman died."

"I have always considered this as the most valuable of all Pope's epitaphs; the subject of it is a character not discriminated by any shining or eminent peculiarities; yet that which really makes, though not the splendour, the felicity of life, and that which every wise man will choose for his friend and lasting companion in the languor of age, in the quiet of privacy, when he departs weary and disgusted from the ostentatious, the volatile, and the vain. Of such a character, which the dull overlook, and the gay despise, it was fit that the value should be made known, and the dignity established. Domestic virtue, as it is exerted without great occasions, or conspicuous consequences, in an even tenor, required the genius of Pope to display it in such a manner as might attract regard, and enforce reverence. Who can forbear to lament that this amiable woman has no name in the verse?"—*Dr. Johnson.*

In the same western porch are the monuments of *James Palmer*, 1659, and *Emery Hill*, 1677, founders of the Almshouses which are called by their names. In the north aisle is the curious but much injured Flemish monument and bust of *Cornelius Vandun* of Breda, 1577, builder of the almshouses in Petty France—"souldier with King Henry at Turney, Yeoman of the Guard, and Usher to King Henry, King Edward, Queen Mary, and Queen Elizabeth: a careful man for poore folke, who in the end of this toune did build for poore widowes twenty houses, of his owne cost." Another monument, with quaint verses, commemorates "the late deceased virgin, Mistris Elizabeth Hereicke." Near the north-east door is the monument of *Mrs. Joane Barnett*, 1674, who sold oatmeal cakes by the church door, and left money for a sermon and the maintenance of poor widows. In the north-eastern porch are many monuments with effigies offering interesting examples of costume of the time of James I., and that to *Lady Dorothy Stafford*, 1604, whose mother Ursula was daughter of the famous Countess of Salisbury, the only daughter of George, Duke of Clarence, brother of King Edward the Fourth:—"She served Queen Elizabeth forty years, lying in the bedchamber, esteemed of her, loved of all, doing good all she could, a continual remembrancer of the suite of the poor." A tablet, with a relief of his death, commemorates *Sir Peter Parker*, 1814.

In the chancel is buried *John Skelton*, 1529, the satirical poet laureate called by Erasmus "Britannicarum literarum lumen et decus," who died in Sanctuary, to which he was driven by the enmity of Wolsey, excited by his squibs on bad customs and bad clergy. Near him (not in the porch)

rests another court poet of Henry VIII. and Elizabeth—*Thomas Churchyard*, 1604, whose adventurous life was one long romance. His best work was his "Legende of Jane Shore." "He was one of those unfortunate men who wrote poetry all his days, and lived a long life, to complete his misfortune." * Camden gives his epitaph, which has disappeared.† Near these graves is that of a poet of the Commonwealth, *James Harrington*, 1677, author of the republican romance called "Oceana." Here also was buried Milton's beloved second wife, *Katherine Woodcocke* (Feb. 10, 1602), who died in childbirth a year after her marriage to the poet.

In the south-eastern porch is the stately tomb of *Marie, Lady Dudley*, 1620:—"She was grandchilde to Thomas, Duke of Norfolke, the second of that surname, and sister to Charles Howard, Earl of Nottingham, Lord High Admiral of England, by whose prosperous direction, through the goodness of God in defending his handmaid Queen Elizabeth, the whole fleet of Spain was defeated and discomfited." She married first Edward Sutton, Lord Dudley, and secondly Richard Mountpesson, who is represented kneeling beside her. A tablet by *Westmacott*, erected in 1820, commemorates *William Caxton*, the printer, 1492, who long worked in the neighbouring Almonry and is buried in the churchyard. A brass plate was put up here in 1845 to *Sir Walter Raleigh*, beheaded close by, and buried beneath the altar.

* D'Israeli, "Calamities of Authors."

† "Come, Alecto, lend a torch,
To find a *Churchyard* in a church porch;
Poverty and poetry this torch doth enclose,
Therefore gentlemen be merry in prose."

Exiled to the vestry, but preserved there, are the "State Arms" put up in the church under the Puritan rule, but a crown has been added. After the Restoration, the church authorities rushed into the opposite extreme of loyal display, and a triumphal arch used to be erected inside the church annually in commemoration of the time of the king's return, till it fell and killed a carpenter in the beginning of the last century. The churchwardens for a hundred and fifty years have held with their office the possession of a very curious *Horn Snuff-box*, inside the lid of which is a head of the Duke Cumberland engraved by Hogarth in 1746, to commemorate the Battle of Culloden. Successive churchwardens have enclosed it in a succession of silver cases, beautifully engraved with representations of the historical events which have occurred when they held office, so that it has become a really valuable curiosity.

Before leaving this church one may notice the marriage, at its altar, of Edward Hyde, Earl of Clarendon, grandfather of Mary II. and Anne, with Frances, daughter of Sir Thomas Aylesbury; and the baptism, at its font (Nov. 1640), of Barbara Villiers, the notorious Duchess of Cleveland. The restoration of the church is contemplated, which, it is to be hoped may conduce to the preservation, not (as is so often the case in London) to the ruin, of its monuments, which afford so many quiet glimpses of Elizabethan and Jacobean History.

The *Churchyard* of St. Margaret's is closely paved with tombstones. Wenceslaus Hollar, the engraver (1677), is said to lie near the north-west angle of the tower. Here also are buried Sir William Waller, the Parliamentary general (1668), and Thomas Blood, celebrated for his

attempt to steal the regalia (1680). The bodies of the mother of Oliver Cromwell; of Admiral Blake (who had been honoured with a public funeral); of Sir Thomas Constable and Dr. Dorislaus, concerned in the trial of Charles I.; of Thomas May, the poet and historian of the Commonwealth, and others famous under the Protectorate, when exhumed from the Abbey, were carelessly interred here. One cannot leave the churchyard without recalling its association with the poet Cowper, while he was a Westminster boy.

"Crossing St. Margaret's Churchyard one evening, a glimmering light in the midst of it excited his curiosity, and, instead of quickening his speed, he, whistling to keep up his courage the while, went to see whence it proceeded. A gravedigger was at work there by lantern-light, and, just as Cowper came to the spot, he threw up a skull which struck him on the leg. This gave an alarm to his conscience, and he reckoned the incident as amongst the best religious impressions which he received at Westminster."—*Southey's Life of Cowper.*

On the south and west of the Abbey and the precincts of Westminster School is a labyrinth of poor streets. *Vine Street* commemorated the vineyard of the Abbey. Many of the old Westminster signs are historical—the *Lamb and Saracen's Head*, a record of the Crusades; the *White Hart*, the badge of Richard II.; the *Rose*, the badge of the Tudors. In the poverty-stricken quarter, not far from the river, is *St. John's Church*, the second of Queen Anne's fifty churches, built (1728) from designs of *Archer*, a pupil of Vanbrugh. It has semi-circular apses on the east and west, and at each of the four corners one of the towers which made Lord Chesterfield compare it to an elephant on its back with its four feet in the air. The effect at a distance is miserable, but the details of the church are good

when you approach them. Churchill, the poet, was curate and lecturer here (1758), and how utterly unsuited for the office we learn from his own lines:—

> "I kept those sheep,
> Which, for my curse, I was ordain'd to keep,
> Ordain'd, alas! to keep through need, not choice.
> Whilst, sacred dulness ever in my view,
> Sleep, at my bidding, crept from pew to pew."

Horseferry Road, near this, leads to Lambeth Bridge, erected in 1862 on the site of the horse-ferry, where Mary of Modena crossed the river in her flight from Whitehall (Dec. 9, 1688), her passage being "rendered very difficult and dangerous by the violence of the wind and the heavy and incessant rain." At the same spot James II. crossed two days after in a little boat with a single pair of oars, and dropped the great seal of England into the river on his passage. The large open space called *Vincent Square* is used as a playground by the Westminster Scholars. In *Rochester Row*, on the north of the square, is *St. Stephen's Church*, built by Miss Burdett Coutts in 1847, and opposite this *Emery Hill's Almshouses* of 1708. At the end of Rochester Row towards Victoria Street is the *Grey Coat School*, a quaint building of 1698, with two statues in front in the costume of the children for whom it was founded. In the narrow streets near this is *Tothill Fields Prison*, built 1836. The gate of the earlier prison here, called Bridewell, is preserved in the garden.

At the end of Victoria Street, opposite the entrance to Dean's Yard, is a very picturesque *Memorial Column*, by *Scott*, in memory of the old Westminster boys killed in the Crimean war; and at the corner of Great George Street is a

Fountain (by *Teulon* and *Earp*), erected in 1865 by Mr. Charles Buxton, in honour of those who effected the abolition of the Slave trade. With its pretty coloured marbles and the trees behind, it is one of the most picturesque things in London. Near this is a *Statue of George Canning* by *Westmacott*, erected in 1832. It was in the

In Queen Anne's Gate.

drawing-room of the opposite house, No. 25, Great George Street, that the body of Lord Byron lay in state, July 1824, when it arrived from Missolonghi before its removal to Newstead. Great George Street ends at *Storey's Gate*, so called from Edward Storey, "Keeper of the Birds" (in Birdcage Walk) to Charles II. Parallel with the Park on this side runs *Queen Anne's Gate*, with many houses bearing the

comfortable solid look of her date, and with porches and doorways of admirable design carved in wood: a statue of Queen Anne stands at an angle.

Tothill Street leads into *York Street*, named after Frederick, Duke of York, son of George III., but formerly called Petty France, from the number of French Protestants who took refuge there in 1635. Here No. 19, destroyed in 1877 (without a voice being raised to save it), was Milton's "pretty garden house" marked on the garden side by a tablet erected by Jeremy Bentham (who lived and died close by in Queen Square Place) inscribed "Sacred to Milton, Prince of Poets." It was here that he became blind, and that Andrew Marvell lived as his secretary. His first wife, Mary Powell, died here, leaving three little girls motherless, and here he married his second wife, Catherine Woodcocke, who died in childbirth a year after, and is commemorated in the beautiful sonnet beginning—

> "Methought I saw my late espoused saint,
> Brought to me, like Alcestis, from the grave."

Hazlitt lived here in Milton's house, and here he received Haydon, "Charles Lamb and his poor sister, and all sorts of clever odd people, in a large room, wainscoted and ancient, where Milton had meditated." *

We may turn down Bridge Street† to *Westminster Bridge*, opened 1750, but rebuilt 1859-61. It is now nearly twice as broad as any of the other bridges on the river. Hence we see the stately river front of the Houses of Parliament,

* Haydon's Autobiography, i. 211.

† William Godwin, author of "Caleb Williams," died (1836) in a house (now destroyed) on the left. At the angle on the left is St. Stephen's Club, erected 1874, from an admirable design of J. Whichcord.

and the ancient towers of Lambeth on the opposite bank.* It is interesting to remember how many generations have "taken water" here to "go to London" by the great river highway.

Few visit the bridge early enough to see the view towards the City as it is described by Wordsworth—

> "Earth has not anything to shew more fair:
> Dull would he be of soul who could pass by,
> A sight so touching in its majesty:
> The City now doth like a garment wear
> The beauty of the morning; silent, bare,
> Ships, towers, domes, theatres, and temples lie
> Open unto the fields, and to the sky,
> All bright and glittering in the smokeless air.
> Never did sun more beautifully steep
> In his first splendour valley, rock, or hill;
> Ne'er saw I, never felt, a calm so deep!
> The river glideth at its own sweet will:
> Dear God! the very houses seem asleep,
> And all that mighty heart is lying still!"

* Artists should find their way to the banks amongst the boats and warehouses on the Westminster shore opposite Lambeth and farther still.

CHAPTER IX.

LAMBETH.

ON crossing Westminster Bridge we are in *Lambeth*, originally a swamp, traversed by the great Roman road to Newhaven, now densely populated, and covered with a labyrinth of featureless streets and poverty-stricken courts. The name, by doubtful etymology, is derived from Lamb-hithe, a landing-place for sheep.

[The Westminster Bridge Road—well known from *Astley's Amphitheatre** for horsemanship—leads to *Kennington*, the King's Town, where a royal manor existed from the time of the Anglo-Saxon Kings to that of the Stuarts, when Charles I. was its last inhabitant. It was here that (1041) Hardicanute died suddenly at a wedding-feast—"with a tremendous struggle"—while he was drinking. Nothing remains now of the palace.

At the junction of Kennington Road and Lambeth Road is the new *Bethlem Hospital*, best known as *Bedlam*. It was called Bedlam even by Sir Thomas More,† in whose time it was already a lunatic asylum. The Hospital was only trans-

* Named from the handsome Philip Astley, builder of nineteen theatres, who died at Paris, 1814.

† De Quatuor Novissimis.

ported to its present site from Moorfields near Bishopsgate in 1810-15. Till 1770 "Bedlam" was one of the regular "sights" of London, and the public were allowed to divert themselves with a sight of the unfortunate lunatics for the sum of one penny. The patients, both male and female, were chained to the walls till 1815, when the death of a man named Norris, who had lived for twelve years rationally conversing and reading, yet chained to the wall by a ring round his neck and iron bars pinioning his arms and waist, led to an inquiry in Parliament, which resulted in their better treatment: now nothing is left to be desired.

In the entrance-hall are preserved the famous statues of Melancholy and Madness, by *Caius Gabriel Cibber*, which stood over the gates of old Bedlam, and were there attacked by Pope in his satire on Colley Cibber, the son of Caius Gabriel.

> "Where o'er the gates by his famed father's hand
> Great Cibber's brazen brainless brothers stand."

Many others have abused the statues, but, in this case, public opinion has outweighed all individual prejudices.

"These are the earliest indications of the appearance of a distinct and natural spirit in sculpture, and stand first in conception and only second in execution among all the productions of the island. Those who see them for the first time are fixed to the spot with terror and awe; an impression is made on the heart never to be removed; nor is the impression of a vulgar kind. The poetry of those terrible infirmities is embodied; from the degradation of the actual madhouse we turn overpowered and disgusted, but from those magnificent creations we retire in mingled awe and admiration."—*Allan Cunningham.*

Facing the eastern wing of the Hospital is *St. George's Church*, the Roman Catholic Cathedral, a beautiful work of *A. W. Pugin*. It was opened July 4th, 1848. Cardinal

Wiseman was enthroned here, 1850. It is curious that the most important Roman Catholic church in England should have been raised on the very spot where the 20,000 "No Popery" rioters were summoned to meet Lord George Gordon in 1780, and, distinguished by the blue cockades in their hats, to attend him to Westminster. The scene, says Gibbon, was "as if forty thousand Puritans, such as they might have been in the days of Cromwell, had started out of their graves."*

Kennington Common (now Park) became famous in 1848 from the great revolutionary meeting of Chartists under Feargus O'Connor, which was such a ludicrous failure. It was here that "Jemmy Dawson," commemorated in Shenstone's ballad, was hung, drawn, and quartered (July 30, 1746) for the rebellion of 1745. Whitefield sometimes preached here to congregations of 40,000 people, and here he delivered his farewell sermon before leaving for America.

"Friday, August 3, 1739.—Having spent the day in completing my affairs and taking leave of dear friends, I preached in the evening to near 20,000 people at Kennington Common. I chose to discourse on St. Paul's parting speech to the elders of Ephesus; at which the people were exceedingly affected, and almost prevented my making any application. Many tears were shed when I talked of leaving them. I concluded with a suitable hymn, but could scarce get to the coach for the people thronging me, to take me by the hand, and give me a parting blessing."—*George Whitefield's Diary.*]

From Westminster Bridge, *Stangate* runs to the right with a beautiful stone terrace along the river. The frightful row of semi-detached brick buildings belongs to *St. Thomas's Hospital*, removed hither (1868-72) from Southwark; their

* Misc. Works, p. 299, ed. 1837.

chief ornament is thoroughly English—a row of hideous urns upon the parapet, which seem waiting for the ashes of the patients inside. The Hospital originated in an Almshouse founded by the Prior of Bermondsey in 1213. It was bought by the City of London at the Dissolution, and was refounded by Edward VI. In the first court in front of the present building is a statue of Edward VI. by *Scheemakers*, set up by Charles Joyce in 1737: in the second court is a statue of Sir Robert Clayton, a benefactor of the hospital—"the fanatic Lord Mayor" of Dryden's "Religio Laici"—in his Lord Mayor's robes.

Passing under the wall of the Archbishop's garden, and beneath the Lollard's Tower, with its niche for a figure of St. Thomas, we reach Lambeth Palace and Church. It was beneath this church tower that Queen Mary Beatrice took refuge on the night of Dec. 9, 1688.

"The party stole down the back stairs (of Whitehall), and embarked in an open skiff. It was a miserable voyage. The night was bleak; the rain fell: the wind roared: the water was rough: at length the boat reached Lambeth; and the fugitives landed near an inn, where a coach and horses were in waiting. Sometime elapsed before the horses could be harnessed. Mary, afraid that her face might be known, would not enter the house. She remained with her child, cowering for shelter from the storm under the tower of Lambeth Church, and distracted by terror whenever the ostler approached her with his lantern. Two of her women attended her, one who gave suck to the Prince, and one whose office was to work his cradle; but they could be of little use to their mistress; for both were foreigners who could hardly speak the English language, and who shuddered at the rigour of the English climate. The only consolatory circumstance was that the little boy was well, and uttered not a single cry. At length the coach was ready. The fugitives reached Gravesend safely, and embarked in the yacht which waited for them."—*Macaulay*.

The *Church of St. Mary, Lambeth*, was formerly one of the most interesting churches in London, being, next to

Canterbury Cathedral, the great burial-place of its archbishops, but falling under the ruthless hand of "restorers," it was rebuilt (except its tower of 1377) in 1851-52 by *Hardwick*, and its interest has been totally destroyed, its monuments huddled away anywhere, for the most part close under the roof, where their inscriptions are of course wholly illegible! High up in the south porch, behind a hideous wooden screen, are the curious bust and tablet of Robert Scott of Bowerie, 1631, who "invented a leather ordnance." In the chancel are the tombs of Hubert Peyntwin, auditor to Archbishops Moreton and Wareham, and Dr. Monpesson, Master of the Prerogative for the Archbishop of Canterbury; in the north transept are tablets to Archbishop Matthew Hutton, 1758, and Archbishop Frederick Cornwallis, 1783, and near these the brass of a Knight (Thomas Clerc, 1545?). At the northern entrance of the chancel is the brass of a lady of the Howard family, to which, before the "restoration" there were many interesting memorials here. No other monuments of importance are now to be distinguished. Amongst those commemorated here before the "restoration" were Archbishop Bancroft, 1610 (within the altar-rails); Archbishop Tenison, 1715 (in the middle of the chancel); Archbishop Secker, 1768; Archbishop Moore, 1805; Alderman Goodbehere; Madame Storace, the singer; John Dollond, 1761, the discoverer of the laws of the dispersion of light and inventor of the achromatic telescope; Edward Moore, 1757, author of the successful tragedy of "The Gamester," which is still a favourite; Thomas Cooke, the translator of Hesiod, 1757; and Elias Ashmole, the antiquary, 1693, founder of the Ashmolean Museum and author of the History of the Order

of the Garter—"the greatest virtuoso and curioso that ever was known or read of in England before his time." *

In digging the grave of Bishop Cornwallis, the body of Thomas Thirleby, first and last Bishop of Westminster, was found entire, dressed like the pictures of Archbishop Juxon He died in an honourable captivity as the guest of Archbishop Parker in Lambeth Palace.

The Register records the burial here of Simon Forman, the astrologer, 1611. Here also was buried Cuthbert Tunstall, the Catholic Bishop of Durham, deprived by Elizabeth for refusing the oath of supremacy. He was given to the charge of Archbishop Parker in July 1539, and died as his honoured guest in Lambeth Palace on the 18th of November in the same year. He is described by Erasmus as excelling all his contemporaries in the knowledge of the learned languages, and by Sir Thomas More as "surpassed by no man in erudition, virtue, and amiability."

"He was a papist only by profession; no way influenced by the spirit of Popery: but he was a good Catholic, and had true notions of the genius of Christianity. He considered a good life as the end, and faith as the means." — *William Gilpin, Life of Bernard Gilpin (Tunstall's nephew).*

Almost the only interesting feature retained in this cruelly abused building is the figure of a pedlar with his pack and dog (on the third window of the north aisle) who left "Pedlar's Acre" to the parish, on condition of his figure being always preserved on one of the church windows. The figure was existing here as early as 1608.

In the churchyard, at the east end of the church, is an altar tomb, with the angles sculptured like trees, spreading

* Wood, "Athen. Oxon."

over a strange confusion of obelisks, pyramids, crocodiles, shells, &c., and, at one end, a hydra. It is the monument of John Tradescant (1638) and his son, two of the earliest British naturalists. The elder was so enthusiastic a botanist that he joined an expedition against Algerine corsairs on purpose to get a new apricot from the African coast, which was thenceforth known as "the Algier Apricot."

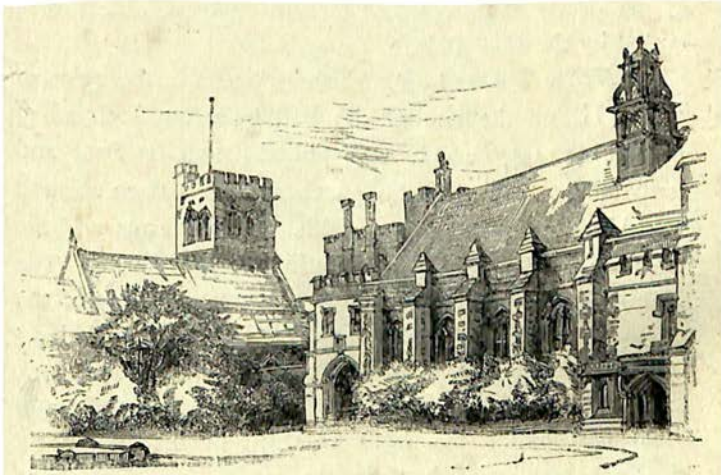
Gateway, Lambeth Palace.

His quaint medley of curiosities, known in his own time as "Tradeskin's Ark," was afterwards incorporated with the Ashmolean Museum.

"Lambeth envy of each band and gown" (*Pope*)

has been for more than 700 years the residence of the Archbishops of Canterbury, though the site of the present palace was only obtained by Archbishop Baldwin in 1197, when

he exchanged some lands in Kent for it with Glanville, Bishop of Rochester, to whose see it had been granted by the Countess Goda, sister of the Confessor. The former proprietorship of the Bishops of Rochester is still commemorated in *Rochester Row, Lambeth,* on the site of a house which was retained when the exchange was made, for their use when they came to attend Parliament. The *Palace* is full of beauty in itself and intensely interesting from its



Inner Court.

associations. It is approached by a noble *Gateway* of red brick with stone dressings, built by Cardinal Moreton in 1490. It is here that the poor of Lambeth have received "the Archbishops' Dole" for hundreds of years. In ancient times a farthing loaf was given twice a week to 4,000 people.

Adjoining the Porter's Lodge is a room evidently once used as a prison. On passing the gate we are in the outer

court, at the end of which rises the picturesque Lollards' Tower built by Archbishop Chicheley, 1434-45: on the right is the Hall. A second gateway leads to the inner court, containing the modern (Tudor) palace, built by Archbishop Howley (1828-48), who spent the whole of his private fortune upon it rather than let Blore the architect be ruined by exceeding his contract to the amount of £30,000. On the left, between the buttresses of the hall, are the descendants of some famous fig-trees which were planted by Cardinal Pole.

The *Hall* was built by Archbishop Juxon in the reign of Charles II., on the site of the hall built by Archbishop Boniface (1244), which was pulled down by Scot and Hardyng the regicides, who purchased the palace when it was sold under the Commonwealth. Juxon's arms and the date 1663 are over the door leading to the palace. The stained window opposite contains the arms of many of the archbishops, and a portrait of Archbishop Chicheley.* Archbishop Bancroft, whose arms appear at the east end, turned the hall into a *Library*, and the collection of books which it contains has been enlarged by his successors, especially by Archbishop Secker, whose arms appear at the west end, and who bequeathed his library to Lambeth. Upon the death of Laud, the books were saved from dispersion through being claimed by the University of Cambridge, under the will of Bancroft, which provided that they should go to the University if alienated from the see: they were restored by Cambridge to Archbishop Sheldon. The library contains a number of valuable MSS., the greatest treasure being a copy of Lord Rivers's

* The motto which surrounds it is misplaced, and belongs to Cranmer.

translation of the "Dicts and Sayings of the Philosophers," with an illumination of the Earl presenting Caxton on his knees to Edward IV. Beside the King stand Elizabeth Woodville and her eldest son, and this, the only known portrait of Edward V., is engraved by Vertue in his Kings of England.

A glass-case contains—the Four Gospels in Irish, a volume which belonged to King Athelstan, and was given by him to the city of Canterbury; a copy of the Koran written by Sultan Allaruddeen Siljuky in the 15th century, taken in the Library of Tippoo Saib at Seringapatam; the Lumley Chronicle of St. Alban's Abbey; Queen Elizabeth's Prayer-Book, with illuminations from Holbein's Dance of Death destroyed in Old St. Pauls; an illuminated copy of the Apocalypse, of the 13th century; the Mazarine Testament, 15th century; and the rosary of Cardinal Pole.

A staircase, lined with portraits of the Walpole family, leads from the Library to the *Guard Room*, now the Dining Hall. It is surrounded by an interesting series of portraits of the archbishops from the beginning of the sixteenth century.*

William Warham (1504—1533); translated from London; Lord Chancellor. The picture, by *Holbein*, was presented to the archbishop by the artist, together with a small portrait of Erasmus, which is now lost. This portrait belonged to Archbishop Parker, and is appraised at £5 in the inventory of his goods.

Thomas Cranmer (1533—1555-6); Archdeacon of Taunton, first Protestant Archbishop of Canterbury. Here (May 28, 1533) he declared and confirmed the marriage of Henry VIII. and Anne Boleyn, and here, three years later, "having God alone before his eyes," he said the marriage was and always had been null and void, in consequence of impediments unknown at the time of the union. On the accession of Mary, he was found guilty of high treason, for having

* Unfortunately not hung in their order.

declared for Lady Jane Grey: he was pardoned the treason, but was burnt for heresy at Oxford, March 21, 1555. His palace at Lambeth, says Gilpin, might be called a seminary of learned men; the greater part of whom persecution had banished from home. Here, among other reformers, Martyr, Bucer, Aless, and Phage, found sanctuary.

Reginald Pole (1556—1559); Dean of Exeter, Cardinal. Mary I. refurnished Lambeth for Cardinal Pole, who was her cousin and whom she frequently visited here: he died a few hours after her. Fuller narrates that he was chosen by a night council to succeed Paul III. as Pope, but that he refused to accept a deed of darkness, and the next day the cardinals had changed their minds, and elected Julius III.

"His youthful books were full of the flowers of rhetoric, whilst the withered stalks are only found in the writings of his old age, so dry their style, and dull their conceit."—*Fuller's Worthies.*

Matthew Parker (1559—1575); Dean of Lincoln. "A Parker indeed," says Fuller, "careful to keep the fences and shut the gates of discipline against all such night-stealers as would invade the same."

Edmund Grindal (1575—1583); translated from York. He was a great favourer of the Puritans and fell into disgrace with Elizabeth, by his opposition to her commands with regard to the restriction of preachers, which he considered an infringement of his office.

John Whitgift (1583—1604); translated from Worcester. A strong opponent of Puritanism, though, says Hooker, "he always governed with that moderation, which useth by patience to suppress boldness."

Richard Bancroft (1604—1611); translated from London.

"A great statesman he was, and grand champion of Church discipline, having well hardened the hands of his soul, which was no more than needed for him who was to meddle with nettles and briars, and met with much opposition. No wonder if those who were silenced by him in the church were loud against him in other places.

"David speaketh of 'poison under men's lips.' This bishop tasted plentifully thereof from the mouths of his enemies, till at last (as Mithridates) he was so habited to poisons, they became food to him. Once a gentleman, coming to visit him, presented him a lyebell, which he found pasted on his dore, who, nothing moved thereat, 'Cast it, said he, 'to a hundred more which lye here on a heap in my chamber."
—*Fuller's Worthies.*

George Abbot (1611—1633); translated from London. His fine portrait, of 1610, represents a "man of very morose manners and sour aspect which in that time was called gravity" (Clarendon). He owed

his advancement to his atrocious flattery of James I. and caused terrible scandal to the church by accidentally shooting dead a keeper when he was hunting in Bramshill Park (1621). He lived chiefly at Croydon.

William Laud (1633—1644); translated from London. The evil genius of Charles I., whose foolish religious conceits, mingled with his severities in the Star Chamber, contributed more than anything else to stir up Puritanism. He was unjustly beheaded by the vengeance of the Commons in his seventieth year, and the heroism of his death has almost caused the follies of his life to be forgotten. The portrait is by *Vandyke.*

William Juxon (1660—1663); translated from London. As Bishop of London he accompanied Charles I. to the scaffold, and received his last mysterious word—"Remember." He was consecrated Archbishop in the Chapel of Henry VII., "where, besides a great confluence of orthodox clergy, many persons of honour, and gentry, gave God thanks for the mercies of that day, as being touched at the sight of that good man, whom they esteemed a person of primitive sanctity, of great wisdom, piety, learning, patience, charity, and all apostolical virtues."—*Wood's Athen. Oxon.* iv. 819.

Gilbert Sheldon (1663—1678); translated from London. Founder of the Theatre at Oxford.

William Sancroft (1678—1691); Dean of St. Paul's. He attended Charles II. on his death-bed and was one of the seven bishops sent to the Tower for refusing to order the reading of the Declaration of Indulgence in 1688; he was suspended, and eventually displaced by Tillotson, for refusing to take the oaths to William and Mary.

John Tillotson (1691—1694); Dean of St. Paul's, the beloved friend of Mary II., who was considered to have "taught by his sermons more ministers to preach well, and more people to read well, than any man since the apostles' days."* Tillotson was the first bishop who wore a wig, but a wig was then unpowdered and like natural hair. The portrait is by *Mrs. Beale.*

"He was not only the best preacher of the age, but seemed to have brought preaching to perfection: his sermons were so well heard and liked, and so much read, that all the nation proposed him as a pattern and studied to copy after him."—*Burnet's Own Times.*

"The sermons of Tillotson were for half a century more read than any in our language. They are now bought almost as waste paper,

* Wilford's "Memorials."

and hardly read at all. Such is the fickleness of religious taste."—*Hallam, Lit. Hist. of Europe.*

Thomas Tenison (1694—1716); translated from Lincoln. As Vicar of St. Martin's he attended the Duke of Monmouth upon the scaffold, and as Archbishop he was present at the death-bed of Mary II.

William Wake (1716—1737); translated from Lincoln. The last archbishop who went to Parliament by water, author of many theological works.

John Potter (1737—1747); translated from Oxford. Author of the "Archæologia Græca" and other works.

Thomas Herring (1747—1757); translated from York. Portrait by *Hogarth.*

Matthew Hutton (1757—1758); translated from York. Portrait by *Hudson.*

Thomas Secker (1758—1768); translated from Oxford. Portrait by *Reynolds.* Celebrated as a preacher—

> "When Secker preaches, or when Murray pleads,
> The church is crowded, and the bar is thronged."

Frederick Cornwallis (1768—1783); translated from Lichfield. Portrait by *Dance.**

John Moore (1783—1805); translated from Bangor.

Charles Manners Sutton (1805—1828); translated from Norwich. Portrait by *Beechey.*

William Howley (1828—1848); translated from London.

John Bird Sumner (1848—1862); translated from Chester. Portrait by *Mrs. Carpenter.*

Charles Thomas Longley (1862—1868); translated from York.

Archibald Campbell Tait, translated from London in 1868.

The Small Dining Room contains portraits of—

Queen Katharine Parr.
Cardinal Pole.
Bishop Burnet, 1689, Chancellor of the Garter.

* This and several other of these fine portraits are completely ruined by "restoration."

Patrick, Bishop of Ely, 1691.
Pearce, Bishop of Bangor, 1747.
Berkeley, the first American Bishop.
Luther and Caterina Bora?

Through the panelled room called *Cranmer's Parlour* we enter—

The *Chapel*, which stands upon a *Crypt* supposed to belong to the manor-house built by Archbishop Herbert Fitzwalter, *c.* 1190. Its pillars have been buried nearly up to their capitals, to prevent the rising of the river tides within its walls. The chapel itself, though greatly modernised, is older than any other part of the palace, having been built by Archbishop Boniface, 1244-70. Its lancet windows were found by Laud—"shameful to look at, all diversely patched like a poor beggar's coat," and he filled them with stained glass, which he proved that he collected from ancient existing fragments, though his insertion of "Popish images and pictures made by their like in a mass book" was one of the articles in the impeachment against him. The glass collected by Laud was entirely smashed by the Puritans: the present windows were put in by Archbishop Howley.

In this chapel most of the archbishops have been consecrated since the time of Boniface. Archbishop Parker's consecration here, Dec. 17, 1559, according to the "duly appointed ordinal of the Church of England," is recorded in Parker's Register at Lambeth and in the Library of Corpus Christi College at Cambridge, thus falsifying the Romanist calumny of his consecration at the Nag's Head Tavern in Friday Street, Cheapside.*

* See Timbs's "Curiosities of London."

Here Parker erected his tomb in his lifetime "by the spot where he used to pray," and here he was buried, but his tomb was broken up, with every insult that could be shown, by Scot, one of the Puritan possessors of Lambeth, while the other, Hardyng, not to be outdone, exhumed the Archbishop's body, sold its leaden coffin, and buried it in a dunghill. His remains were found by Sir William Dugdale at the Restoration, and honourably reinterred in front of the altar, with the epitaph, "Corpus Matthæi Archiepiscopi *tandem* hic quiescit." His tomb, in the ante-chapel, was re-erected by Archbishop Sancroft, but the brass inscription which encircled it is gone.

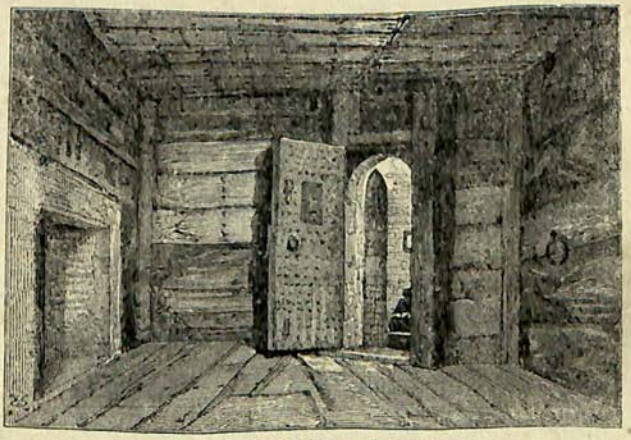
"Parker's apostolical virtues were not incompatible with the love of learning: and while he exercised the arduous office, not of governing, but of founding the Church of England, he strenuously applied himself to the study of the Saxon tongue and of English antiquities."—*Gibbon, Posthumous Works*, iii. 566.

The screen, erected by Laud, was suffered to survive the Commonwealth. At the west end of the chapel, high on the wall, projects a Gothic confessional, erected by Archbishop Chicheley. It was formerly approached by seven steps. The beautiful western door of the chapel opens into the curious *Post Room*, which takes its name from the central wooden pillar, supposed to have been used as a whipping-post for the Lollards. The ornamented flat ceiling which we see here is extremely rare. The door at the north-east corner, by which the Lollards were brought in, was walled up *c.* 1874.

Hence we ascend the *Lollards'* Tower*, built by Chicheley

* The name Lollard was used as a term of reproach to the followers of Wickliffe; but was derived from Peter Lollard, a Waldensian pastor in the middle of the thirteenth century.

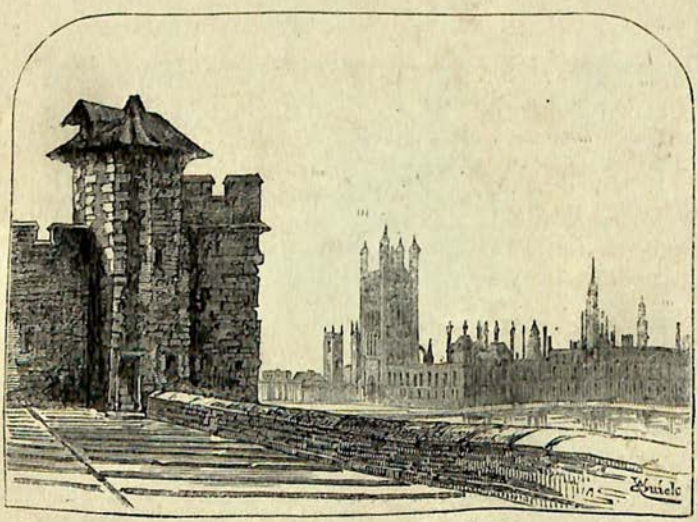
—the lower story of which is now given up by the Archbishop for the use of Bishops who have no fixed residence in London. The winding staircase, of rude slabs of unplaned oak, on which the bark in many cases remains, is of Chicheley's time. In a room at the top is a trap-door, through which as the tide rose prisoners, secretly condemned, could be let down unseen into the river. Hard by



The Lollards' Prison, Lambeth.

is the famous *Lollards' Prison* (13 feet long, 12 broad, 8 high), boarded all over walls, ceiling, and floor. The rough-hewn boards bear many fragments of inscriptions which show that others besides Lollards were immured here. Some of them, especially his motto "Nosce te ipsum," are attributed to Cranmer. The most legible inscription is "IHS cyppe me out of all al compane. Amen." Other boards bear the notches cut by prisoners to mark the lapse of time. The

eight rings remain to which the prisoners were secured: one feels that his companions must have envied the one by the window. Above some of the rings the boards are burnt with the hot-iron used in torture. The door has a wooden lock, and is fastened by the wooden pegs which preceded the use of nails; it is a relic of Archbishop Sudbury's palace



From the Lollards' Tower, Lambeth.

facing the river, which was pulled down by Chicheley. From the roof of the chapel there is a noble view up the river, with the quaint tourelle of the Lollards' Tower in the foreground.

The gardens of Lambeth are vast and delightful. Their terrace is called "*Clarendon's Walk*" from a conference which there took place between Laud and the Earl of

Clarendon. The "summer-house of exquisite workmanship," built by Cranmer, has disappeared. A picturesque view may be obtained of Cranmer's Tower, with the Chapel and the Lollards' Tower behind it.

The worldly glory of the Archbishops has paled of late.

"Let us look, for instance, at the list of the officers of Cranmer's household. It comprised a steward, treasurer, comptroller, gamators, clerk of the kitchen, caterer, clerk of the spicery, yeoman of the ewery, bakers, pantlers, yeoman of the horse, yeomen ushers, butlers of wine and ale, larderers, squillaries, ushers of the hall, porters, ushers of the chamber, daily waiters in the great chamber, gentlemen ushers, yeomen of the chambers, marshal, groom ushers, almoners, cooks, chandlers, butchers, master of the horse, yeoman of the wardrobe, and harbingers. The state observed of course corresponded with such a retinue. There were generally three tables spread in the hall, and served at the same time, at the first of which sat the archbishop, surrounded by peers of the realm, privy-councillors, and gentlemen of the greatest quality; at the second, called the Almoner's table, sat the chaplains and all the other clerical guests below the rank of diocesan bishops and abbots; and at the third, or Steward's table, sat all the other gentlemen invited. Cardinal Pole had a patent from Philip and Mary to retain one hundred servants. . . An interesting passage descriptive of the order observed in dining here in Archbishop Parker's time relates—'In the daily eating this was the custom: the steward, with the servants that were gentlemen of the better rank, sat down at the table in the hall on the right hand; and the almoners, with the clergy, and the other servants, sat on the other side, where there was plenty of all sorts of provision, both for eating and drinking. The daily fragments thereof did suffice to fill the bellies of a great number of poor hungry people that waited at the gate; and so constant and unfailing was this provision at my Lord's table, that whosoever came in either at dinner or supper, being not above the degree of a knight, might here be entertained worthy of his quality, either at the steward's or almoner's table. And moreover, it was the Archbishop's command to all his servants, that all strangers should be received and treated with all manner of civility and respect, and that places at the table should be assigned them according to their dignity and quality, which abounded much to the praise and commendation of the Archbishop. The discourse and conversation at meals

was void of all brawls and loud talking, and for the most part consisted in framing men's manners to religion, or to some other honest and beseeming subject. There was a monitor of the hall; and if it happened that any spoke too loud, or concerning things less decent, it was presently hushed by one that cried silence. The Archbishop loved hospitality, and no man showed it so much, or with better order, though he himself was very abstemious.' "—*J. Saunders in C. Knight's London.*

"The grand hospitalities of Lambeth have perished," as Douglas Jerrold observes, "but its charities live."

A quarter of a mile above Lambeth Bridge is *Doulton's Faience and Terra-Cotta Manufactory*, built in the Venetian-Gothic style: the peculiar red bricks having been made at Rowland's Castle in Hampshire and all the ornamental parts of the building having been executed in terra-cotta by Messrs. Doulton themselves. The chimney shaft for carrying off the smoke from the kilns has the effect of a campanile.

On the bank of the river above Lambeth is *Vauxhall.* The name dates from the marriage of Isabella de Fortibus, Countess of Albemarle, sister of Archbishop Baldwin, with Foukes de Brent, after which the place was called Foukes-hall. It was given by the Black Prince to the Church of Canterbury. In the old manor-house, then called Copped Hall, Arabella Stuart was confined before her removal to the Tower.

Vauxhall Gardens were long a place of popular resort. They were laid out in 1661, and were at first known as the New Spring Gardens at Fox Hall, to distinguish them from the Old Spring Gardens at Whitehall. They were finally closed in 1859, and the site is now built over; but they will always be remembered from Sir Roger de Coverley's visit

to them in the *Spectator*,* and from the descriptions in Walpole's Letters and Fielding's "Amelia;" and many will have pleasant recollections of "the windings and turnings in little wildernesses so intricate, that the most experienced mothers often lost themselves in looking for their daughters." †

* No. 383. † Tom Brown's "Amusements."

CHAPTER X.

CHELSEA.

OPPOSITE Vauxhall, on the northern shore of the Thames, is *Milbank Prison*, built 1812, containing 1,550 cells. Its low towers with French conical roofs have given it the name of the "English Bastile." The Earls of Peterborough lived at Milbank, in Peterborough House, which afterwards belonged to the Grosvenors: in 1755, Richard, Earl Grosvenor, began to collect here the gallery of pictures which was moved to Grosvenor House in 1806.

Between Milbank Penitentiary and Vauxhall Bridge Road, adjoining a space where it is intended that a Roman Catholic Cathedral should one day arise, is *Archbishop's House*, the residence of the venerable ecclesiastic who is styled "Henry Edward, Cardinal Priest of the Holy Roman Church, by the title of St. Andrew and St. Gregory on the Cœlian Hill, by the grace of God and the favour of the Apostolic See, Archbishop of Westminster." This is the centre of the great movement of the Westminster Diocesan Education Fund, by which 30,000 poor Roman Catholic children in London are being educated. On the altar of the private chapel are the mitre and maniple of St. Thomas à Becket.

Ascending the Grosvenor Road we come to *Chelsea*, which, in the last century, from a country village, has become almost a part of London. As regards the etymology of its name, formerly written Chelchyth, the opinion of Norden is generally followed, who says "that Chelsey was so called of the nature of the place, whose strand is like the *chesel*, which the sea casteth up of sand and pebbie stones."

We first reach the grounds of *Chelsea Hospital*, which was built on the site of "Chelsea College," satirically called "Controversy College," begun by Matthew Sutcliffe, Dean of Exeter, in the time of James I., "to the intent that learned men might there have maintenance to answer all the adversaries of religion." The Hospital for aged and disabled soldiers originated with Sir Stephen Fox, Paymaster of the Forces in the reign of Charles II., though the King laid the foundation stone, March, 1681-2. Sir Christopher Wren was the architect. The stateliest front is that towards the river, with two long projecting wings ending on a terrace and enclosing a kind of court, in the centre of which is a bronze *Statue of Charles II.*, presented by Tobias Rustat, and sometimes attributed to *Gibbons*, who executed the statue of James II. at Whitehall for the same patron, mentioned by Evelyn as "Toby Rustate, page of the back-stairs, a very simple, ignorant, but honest and loyal creature." He was enabled to erect statues by the wealth he accumulated through the patent places he received: the best statue given by him was that of Charles II. at Windsor, executed at Bremen. On the frieze of the cloistered wall which runs along the front of the Hospital is the history of the building:—

"In subsidium et levamen emeritorum senio belloque fractorum, condidit Carolus Secundus, auxit Jacobus Secundus, perfecere Gulielmus et Maria Rex et Regina, MDCXCII."

Within this cloister are monuments to Colonel Arthur Wellesley Torrens, mortally wounded at Inkerman, 1854; to Colonel Seton and his three hundred and fifty-seven companions, lost in the wreck of the *Birkenhead* off the Cape of Good Hope, February 26, 1852; and to Colonel Willoughby Moore and the men lost in the burning of the *Europa*, May 31, 1854.

In the *Wards* of the Hospital each pensioner has his own little oak chamber (where he may have his own pictures, books, &c.), with a door and window opening upon the great common passage. There are nurses to every ward. The pensioners have their meals (breakfast, dinner, and tea) in their own little rooms. They are permitted to go where they like, and may be absent for two months with leave, receiving an allowance of 10*d.* a day, if absent for more than three days.

The *Hall* (now used by the pensioners as a club-room, with tables for chess, cards, books, newspapers, &c.) is hung with tattered colours taken by the British army. On the end wall is a vast picture by *Verrio* and *Henry Cooke*, given by the Earl of Ranelagh, with an equestrian figure of Charles II. in the centre. It was the figure of the orange-girl in the corner of this picture which gave rise to the now exploded tradition that the foundation of the Hospital was instigated by Nell Gwynne. On the panels round the room the victories of Great Britain are recorded. It was in this hall that the great Duke of Wellington lay in state, November 10–17, 1852. The French Eagle of "the

Invincibles," taken by Lord Gough, who screwed off the top and put it into his pocket for safety on the battle-field, was stolen when the Duke of Wellington lay in state, probably by a Frenchman, who had watched the opportunity.

The *Chapel* has a picturesqueness of its own, from the mass of banners in every stage of decay, often only a few threads remaining, which wave from the coved roof, and fill the space at once with gloom and colour. They are chiefly relics of Indian wars: those taken from Tippoo Saib by the 39th battalion are on either side the altar. Many of the French banners have their eagles. The painting of the apse, representing the Resurrection, is by *Sebastiano Ricci.* In the chapel is the grave of William Cheselden, the famous surgeon and anatomist (1752), celebrated in the lines of Pope—

> "To keep these limbs, and to preserve these eyes,
> I'll do what Mead and Cheselden advise."

"I wondered a little at your quære, who Cheselden was. It shows that the truest merit does not travel so far anyway as on the wings of poetry. He is the most noted and most deserving man in the whole profession of chirurgery: and has saved the lives of thousands by his manner of cutting for the stone."—*Letter from Pope to Swift.*

Here also is buried the Rev. William Young (1757), author of a Latin dictionary, but more interesting as the original of "Parson Adams" in Fielding's "Joseph Andrews."*

Strangers are admitted to the Sunday services here at 11 and 6.30, when the chapel, filled by the veteran soldiers (many of whom have a historic interest, faintly shown by the medals on their breasts), is an interesting and touching sight. There are about 550 pensioners in the

* See the Life of Edward Young, included in Johnson's "Lives of the Poets."

Hospital. They wear red coats in summer and blue coats in winter, and retain the cocked hats of the last century.

The *Gardens of Chelsea Hospital* (open to the public from 10 A.M. to sunset) somewhat resemble those of the old French palaces. A pleasant avenue leads to the wide open space towards the river, in the centre of which an obelisk was erected in 1849 in memory of the 155 officers and privates who fell at Chilianwallah. Hence the great red front of the Hospital, black under its overhanging eaves and high slated roof, with a narrow dome-capped portico in the centre, rises, rich in colour, beyond the green slopes. The eastern side of the gardens was once the famous *Ranelagh*, which was opened, 1742, as a rival to Vauxhall, and rose to great popularity under the patronage of Georgiana, Duchess of Devonshire. June 29, 1744, Walpole writes, "Ranelagh has totally beat Vauxhall. Nobody goes anywhere else—everybody goes there." But, at the beginning of the present century, the fashion changed; Ranelagh, described in "Humphrey Clinker" as "like the enchanted palace of a genii," became quite deserted, and it has now altogether ceased to exist.

"The proprietors of Ranelagh and Vauxhall used to send decoy-ducks among the ladies and gentlemen who were walking in the Mall, that is, persons attired in the height of fashion, who every now and then would exclaim in a very audible tone, 'What charming weather for Ranelagh' or 'for Vauxhall!' Ranelagh was a very pleasing place of amusement. There persons of inferior rank mingled with the highest nobility of Britain. All was so orderly and still that you could hear the *whishing* sound of the ladies' trains, as the immense assembly walked round and round the room. If you chose, you might have tea, which was served up in the neatest equipage possible. The price of admission was half-a-crown. People generally went to Ranelagh between nine and ten o'clock."—*Rogers's Table Talk.*

Another great resort near this was the "Old Chelsea

Bun House," a queer picturesque old house in Jew's Row, which had a marvellous popularity at all times, but especially on Good Friday, when as many as fifty thousand persons came here to buy buns, and two hundred and forty thousand buns were sold. George II. and Caroline of Anspach were fond of driving down to fetch their own buns, and the practice was continued by George III. and Queen Charlotte, which set the fashion with every one else. In 1839 the proprietors thought they would do a fine thing, and rebuilt the old house: they killed the hen that laid the golden eggs, no one came any more.

The *Botanic Garden* facing the river is the oldest garden of the kind in existence in England, Gerard's garden in Holborn and Tradescant's garden at Lambeth having perished. It was leased to the Apothecaries' Company, who still possess it, by Lord Cheyne in 1673, and was finally made over to them by Sir Hans Sloane in 1722. Evelyn used to walk in "the Apothecaries' garden of simples at Chelsea," and admire, "besides many rare annuals, the tree bearing jesuit's bark, which has done such wonders in quartan agues." The *Statue of Sir Hans Sloane* was erected in 1733. Near it is one of the picturesque cedars planted in 1683; its companion was blown down in 1845.

Fronting the river is the pretty water-side terrace called *Cheyne Walk* (from the Cheynes, once lords of the manor). Though much altered since the river has been thrust back by the Embankment, this, more than any place outside Hampton Court, recalls, in the brick houses and rows of trees like those in the Dutch towns, the time of William and Mary. The lower part of the terrace has a row of somewhat stately houses, bow-windowed, balconied, and

possessing old iron gates with pillars and pine-apples: in the upper part the line of ancient shops ends at the old church, while beyond the broad river are the yet open fields of Battersea. While the Thames was yet the aristocratic highway, Chelsea was the most convenient of country residences, and many of the great nobles had houses here. Elizabeth annually celebrated the anniversary of her coronation by coming in her barge to dine here with the Earl of Effingham, Lord High Admiral, the only person who had sufficient influence with her to make her go to bed in her last illness. There was a quadrangular royal manor-house here enclosing a courtyard (near where the pier now stands) which was long inhabited by illustrious relations of the sovereign. It was settled upon Queen Catherine Parr by Henry VIII. at her marriage, and to it she retired at his death. Hither her fourth husband, Sir Thomas Seymour, came secretly to woo her (being still only in her 35th year) within two months of the King's death, and she, fearing the displeasure of Edward VI., and still more that of the Protector Somerset and his proud wife, wrote hence to beg him to "come without suspect," and "I pray you let me have knowledge over-night at what hour ye will come, that your portress may wait at the gate to the fields for you."* At the time of the Queen's fourth marriage, her stepdaughter, the Princess Elizabeth, then only thirteen, was residing with her at Chelsea, and here occurred those probably innocent familiarities which were afterwards made one of the articles in the impeachment of Seymour. After Catherine's death at Sudeley Castle in 1548, the old royal manor of Chelsea appears to have been given to the Duke

* Letters of "Kateryn the Quene."

of Northumberland, father-in-law of Lady Jane Grey (whence his widow's burial in the church), and then to another Queen, "Anna, the daughter of Cleves," as she signed herself, who died at Chelsea, July 10, 1557, and was taken thence to be buried in Westminster Abbey with the splendour denied in her lifetime. Elizabeth afterwards granted the manor to the widowed Anne, Duchess of Somerset, aunt of Edward VI., who made it her residence. It subsequently passed through a number of illustrious hands, till it came to Charles, Viscount Cheyne (*ob.* 1698).* It was sold in 1712 to Sir Hans Sloane, from whom it passed to Lord Cadogan of Oakley. These later possessors are commemorated in Cheyne Walk, Hans and Cadogan Places, and Sloane Street and Oakley Crescent. Chelsea gives a title to the eldest son of Earl Cadogan.

The Bishops of Winchester had a house in Cheyne Walk, after the ruin of their palace in Southwark, and they resided there from 1663 to 1820. In Cheyne Walk also were the Coffee House and Museum of Salter who had been Sir Hans Sloane's valet—"Don Saltero" described by Steele in the *Tatler* (No. 34). Pennant records that when he was a boy at Chelsea, his father used to take him to Don Saltero's, and there he used to see Richard Cromwell—"a little and very neat old man, with a placid countenance."

Beyond the church was an ancient manor-house with a gateway and large gardens to the river, known in its later existence as "Beaufort House." In this rural retirement, from which he could easily reach London in his barge, Sir Thomas More lived after his resignation of the Chan-

* The beautiful Duchess of Mazarin died 1699 in a house which belonged to Lord Cheyne in Cheyne Walk.

cellorship in 1532. Erasmus, who frequently visited him, and who probably wrote here his "Moriæ Encomium," of which the preface is dated "Ex rure, 1532," describes More's family life:

"There he converses with his wife, his son, his daughter-in-law, his three daughters * and their husbands, with eleven grandchildren. There is no man living so affectionate to his children as he, and he loveth his old wife as well as if she were a young maid. Such is the excellence of his temper, that whatsoever happeneth that cannot be helped, he loveth it as if nothing could have happened more happily. You would say there was in that place Plato's academy; but I do his house an injury in comparing it to Plato's academy, where there were only disputations of numbers and geometrical figures, and sometimes of moral virtues. I should rather call his house a school or university of Christian Religion; for though there is none therein but readeth or studieth the liberal sciences, their special care is piety and virtue: there is no quarrelling or intemperate words heard; none seem idle; that worthy gentleman doth not govern with proud and lofty words, but with well-timed and courteous benevolence; everybody performeth his duty, yet there is always alacrity; neither is sober mirth anything wanting."

Here Linacre and Colet were frequent guests. The "Il Moro" of Ellis Heywood, dedicated to Cardinal Pole, 1556, gives a dissertation, on the sources of happiness, supposed to have been held by six learned men in the garden here.

"The place was wonderfully charming, both from the advantages of its site—for from one part almost the whole of the noble city of London was visible, and from another, the beautiful Thames, with the green meadows and wooded heights surrounding it—and also for its own beauty, for it was crowned with an almost perpetual verdure, it had flowering shrubs, and the branches of fruit-trees, so beautifully interwoven, that it was as if Nature herself had woven a living tapestry."

It was here that, when a beggar-woman who had lost her little dog came to complain that it was in the keeping of

* Margaret Roper, Elizabeth Dauncy, and Cecilia Heron.

Lady More—who had taken it in and refused to give it up—Sir Thomas sent for his lady with the little dog, and, "because she was the worthier person, caused her to stand at the upper end of the hall, and the beggar at the lower end, and saying that he sat there to do every one justice, he bade each of them call the dog; which when they did, the dog went presently to the beggar, forsaking my lady. When he saw this he bade my lady be contented, for it was none of hers," and she, repining, agreed with the beggar for a piece of gold, "which would well have bought three dogs." Here Holbein remained for three years as More's guest, employed on the portraits of his family and friends, and on the numerous sketches which were discovered amongst the royal collections and arranged by Queen Caroline. Here he was introduced by Sir Thomas to the notice of Henry VIII.

"And for the pleasure he (Henry VIII.) took in his (More's) company would his grace sometimes come home to his house in Chelsea to be merry with him, whither, on a time unlooked for, he came to dinner, and after dinner, in a fair garden of his, walked with him by the space of an hour, holding his arm about his neck."—*Roper's Life of More.*

The terrace of the garden towards the river was the scene of More's adventure with the madman.

"It happened one time, that a Tom of Bedlam came up to him, and had a mind to have thrown him from the battlements, saying, 'Leap, Tom, leap.' The chancellour was in his gowne, and besides ancient, and not able to struggle with such a strong fellowe. My Lord had a little dog with him. Sayd he, 'Let us first throwe the dog downe, and see what sport that will be;' so the dog was throwne over. 'This is very fine sport,' sayd my Lord, 'fetch him up, and try once more;' while the madman was goeing downe, my Lord fastened the dore, and called for help, but ever after kept the dore shutt."—*Aubrey's Lives.*

Hard by, in Chelsea, Sir Thomas hired a house for many aged people, whom he daily relieved, and it was his daughter Margaret Roper's charge to see that they wanted for nothing.*

After the attainder of Sir Thomas More, his house at Chelsea was granted by Henry VIII. to Sir William Paulet, afterwards Marquis of Winchester. On the death of his widow in 1586 it passed to her daughter by Sir R. Sackville, Anne, Lady Dacre. She bequeathed it to the great Lord Burleigh, whose son Robert rebuilt or altered it and eventually sold it to the Earl of Lincoln, whose daughter married Sir Arthur Gorges. He conveyed the house to Cranfield, Earl of Middlesex, who sold it in 1625 to Charles I. This king granted it to George Villiers, Duke of Buckingham. During the Commonwealth it was inhabited by John Lisle, the regicide, and Sir Bulstrode Whitelock, the historian. It was sold to pay the debts of the second Duke of Buckingham, and passed into the hands of Digby, Earl of Bristol. His widow sold it to Henry, Duke of Beaufort, who came to inhabit it in 1662, when he left Beaufort Buildings in the Strand, and died in 1699, and from his descendants it was purchased by Sir Hans Sloane, who pulled it down in 1740.

Chelsea Old Church (St. Luke) bears evidence of the various dates at which it has been built and altered from the fourteenth to the seventeenth centuries. The brick tower is of 1662-4. At the south-east angle of the churchyard is the quaint tomb of Sir Hans Sloane (1753), the great physician, who attended Queen Anne upon her deathbed, and was created a baronet by George I., being the first

* Cresacre's "Life of More."

physician who attained that honour. He collected in the neighbouring manor-house the books, medals, and objects of Natural History which, purchased after his death, became the foundation of the British Museum. The monument erected by his two daughters, "Sarah Stanley and Eliza Cadogan," is an urn entwined with serpents, under a canopy. The charity with which Sir Hans Sloane made himself "the physician of the poor" caused his funeral here to be attended by vast multitudes of his grateful patients: the funeral sermon was preached by Zachary Pearce.

The interior of Chelsea Church retains more of an old-world look than any other in London. It has never been "restored," and the monuments with which it is covered give it a wonderful amount of human interest. It is peopled with associations. The aisles are the same round which Sir Thomas More used to carry the cross at the head of the church processions, and the choir is that in which he chanted every Sunday in a surplice, and having provoked the Duke of Norfolk's remonstrance, "God's body, my Lord Chancellor, what a parish clerk!—you dishonour the king and his office," replied, "Nay your grace may not think I dishonour my prince in serving his God and mine." We may see here the ex-Chancellor on the day after he had resigned the great seal of England, who "had carried that dignity with great temper and lost it with great joy,"* breaking the news to his wife, to whose pew one of his gentlemen had been in the habit of going after mass and saying "his lordship is gone," by going up to her pew door himself and saying, "May it please your ladyship, my lord-

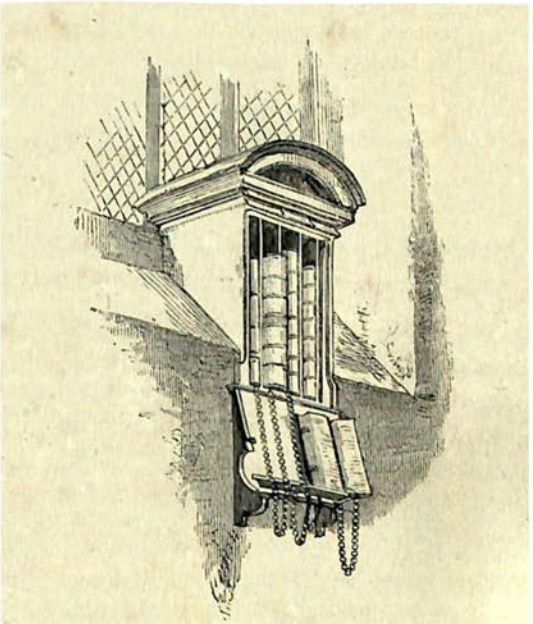
* Burnet.

ship is gone," which she at first imagined to be one of his jests, but when he sadly affirmed it to be true, broke out with, "Tilly vally, what will you do, Mr. More, will you sit and make goslings in the ashes? it is better to rule than to be ruled."

It was here also that, on the morning of his trial at Lambeth, Sir Thomas More was confessed and received the sacrament, and "whereas ever at other times, before he parted from his wife and children, they used to bring him to his boat, and he there, kissing them, bade them farewell; he at this time suffered none of them to follow him forth of his gate, but pulled the wicket after him, and with a heavy heart, as by his countenance appeared, he took boat with his son Roper and their men."

At the west end of the church hang the tattered remains of the banners given by Queen Charlotte to her own regiment of volunteers, 1804, "at the time when the country was threatened by an inveterate enemy," and which were "deposited here by them as a memorial of her most gracious favour to the inhabitants of the parish for their zeal, loyalty, and patriotism." In the clock-room is a bell given by the Hon. William Ashburnham, who, in 1679, lost his way at night and fell into the river in the dark. Not knowing where he was, he gave himself up as lost, but just then Chelsea Church clock struck nine close by. In gratitude he presented this bell to the church, inscribed, "The Honourable William Ashburnham, Esquire, cofferer to his Majestie's Household, 1679," and he left a sum of money for ringing it every evening at nine o'clock from Michaelmas to Lady Day, a custom which was observed till 1825.

At the entrance of the south aisle are a curious lectern and bookcase, containing the Bible, the Homilies, and Foxe's Book of Martyrs, huge volumes heavily bound in leather with massive clasps, chained to the desk, where they may be read. Beyond, against the south wall, resplendent in



The Chained Books. Chelsea.

coloured marbles, stands the gorgeous Corinthian monument of Gregory, Lord Dacre, 1594, and Anne, Lady Dacre, 1595. The tomb bears his effigy in armour and hers in a long cloak; a baby has its own tiny tomb at the side. This Lady Dacre was the foundress of "Emanuel College"—Lady Dacre's Almshouses—at Westminster. Opposite is

the tomb of "that generous and wealthy gentleman, Arthur Gorges," 1668, with the epitaph—

"Here sleepes and feeles no pressure of the stone,
He, that had all the Gorges soules in one.
Here the ingenious valiant Arthur lies
To be bewail'd by marble and our eyes.
By most beloved, but *Love* cannot retrieve
Dead friends, has power to kill not make alive.
Let him rest free from envy, as from paine,
When all the Gorges rise heele rise againe
This last retiring rome his own dothe call;
Who after death has that and Heaven has all.
Live Arthur by the spirit of thy fame,
Chelsey itself must dy before thy name."

The east end of the south aisle is the chapel built by Sir Thomas More in 1520.* It contains the monument (florid but excellent of the period) of *Sir Robert Stanley*, 1632, second son of William, sixth Earl of Derby. In front is his characteristic bust, and at the sides are busts of his children Ferdinando and Henrietta Maria; the little girl wears a necklace with the Eagle and Child, the badge of the Stanleys.

"To say a Stanley lies here, that alone
Were epitaph enough; noe brass, noe stone,
Noe glorious tombe, noe monumental hearse,
Noe guilded trophy, or lamp labour'd verse
Can dignifie this grave or sett it forth
Like the immortal fame of his owne worth.
Then Reader, fixe not here, but quitt this roome
And fly to Abram's bossome, there's his tombe;
There rests his soule, and for his other parts,
They are imbalm'd and lodg'd in good men's harts.
A brauer monument of stone or lyme,
Noe art can rayse, for this shall outlast tyme."

* It continued to belong to Beaufort House.

Close by, battered and worn, and robbed of half its decorations, is the deeply interesting tomb of the unhappy Jane Dudley, Duchess of Northumberland (1555), mother-in-law of Lady Jane Grey. After the brief reign of Lady Jane was over, the Duchess saw her husband and her son Lord Guildford Dudley beheaded on Tower Hill, her son John die in the Tower, and the confiscation of all her property: but she survived these calamities, and, having borne all her trials quietly with great wisdom and prudence, she lived to see the restoration of her house. Her son Ambrose was reinstated in the Earldom of Warwick, and her son Robert, the favourite of Queen Elizabeth, was created Earl of Leicester. Her will is extant and curious.

"My will is earnestly and effectually, that little solemnitie be made for me, for I had ever have a thousand-foldes my debts to be paid, and the poor to be given unto, than any pomp to be showed upon my wretched carkes: therefore to the worms will I go, as I have before written in all points, as you will answer y^t^ before God. And if you breke any one jot of it, your wills hereafter may chance to be as well broken. After I am departed from this worlde, let me be wonde up in a sheet, and put into a coffin of woode, and so layde in the ground with such funeralls as parteyneth to the burial of a corse. I will at my years mynde have such divyne service as myne executors think fit; nor, in no wise to let me be opened after I am dead. I have not lived to be very bold afore women, much more wolde I be lothe to come into the hands of any lyving man, be he physician or surgeon." *

The directions of the Duchess as to the simplicity of her funeral were utterly disregarded by her family, for with heralds and torches she was borne with the utmost magnificence through Chelsea, her waxen effigy being exposed upon her coffin, as at the royal funerals at Westminster. In the recess of the tomb are the arms of the Duchess encircled by

* The Duchess bequeathed to the Duchess of Alva, lady in waiting to Queen Mary, her "green parrot, having nothing else worthy of her."

the Garter. The brass representing the Duke and his sons —including the husbands of Jane Grey and Amy Robsart —is torn away, but that of the Duchess and her daughters remains.* She wears a robe, once enamelled, now painted, with shield of arms. Of the daughters, the eldest, Mary, was mother of Sir Philip Sidney; the second, Catherine, married the Earl of Huntingdon, grandson of Margaret Plantagenet, Countess of Salisbury.

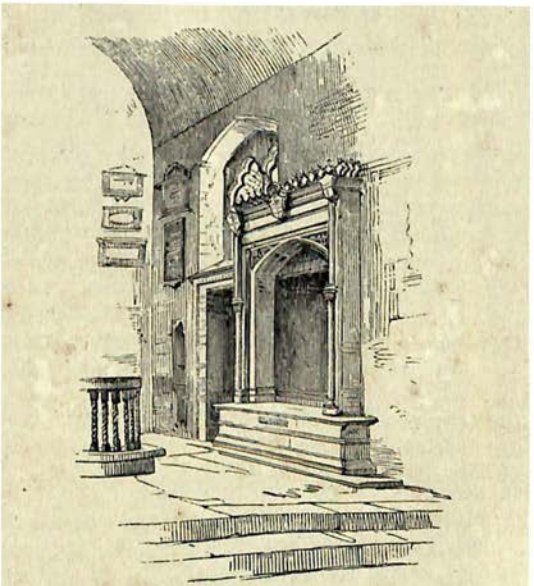
"Here lyeth ye right noble and excellent prynces Lady Jane Guyldeford, late Duches of Northumberland, daughter and sole heyre unto ye right honorable Sr Edward Guyldeford, Knight, Lord Wardeyn of ye fyve portes, ye which Sr Edward was sonne to ye right honorable Sr Richard Guyldeford, sometymes knight and companion of ye most noble order of ye garter; and the said Duches was wyfe to the right high and mighty prince John Dudley, late Duke of Northumberland, by whom she had yssew 13 children, that is to wete 8 sonnes and 5 daughters; and after she had lived yeres 46, she departed this transitory world at her manor of Chelse ye 22 daye of January in ye second yere of ye reigne of our sovereyne Lady Quene Mary the first, and in Ano. 1555: on whose soule Jesu have mercy."

The altar-tomb which stood beneath the canopy is destroyed, and a little tablet which was affixed to it is let into the wall above; it commemorates a second time *Catherine*, wife of the Earl of Huntingdon, and daughter of John Dudley, Duke of Northumberland, 1620.

Entering the chancel we come to the tomb which Sir Thomas More erected in his lifetime (1532) to his own memory and that of his two wives. Hither he removed the remains of his first wife, Joan, the mother of his children, the wife whom he married, "though his affection most served him to her second sister," because he thought "it would be a grief and some blemish to the eldest to have

* This precious relic is disgracefully ill-cared for.

her younger sister preferred before her." * Here his second wife—a widow, Mrs. Alice Middleton, of whom he was wont to say that she was "nec bella, nec puella"—was buried. Hither also, according to Aubrey, Weaver, and Anthony à Wood, More's own headless body was removed



The More Tomb, Chelsea.

from St. Peter's Chapel in the Tower, where it was first interred; but neither his son-in-law Roper, nor his great grandson C. More, who wrote his life, mentions the fact, which is rendered improbable by Margaret Roper having previously moved Bishop Fisher's body from Allhallows,

* Cresacre More's "Life of Sir T. More."

Barking, that it might rest with his friend in the Tower Chapel.* The head of Sir Thomas More is preserved in St. Dunstan's Church at Canterbury by the tomb of his best-beloved daughter Margaret Roper.

The monument was restored in the reign of Charles I. (by Sir Thomas Lawrence of Chelsea), and again in 1833. On both occasions the words "hereticisque" were intentionally omitted: there is a blank space where they should have appeared. Above is the crest of Sir T. More—a moor's head—and his own arms with those of his two wives. The Latin epitaph is Sir Thomas's biography of himself—

"Thomas More, of the city of London, was of an honourable, though not a noble family, and possessed considerable literary attainments. After having, as a young man, practised for some years at the bar, and served as sheriff for his native city, he was summoned to the palace and made a member of the Privy Council by the invincible king Henry VIII. (who received the distinction unattained by any other sovereign, of being justly called Defender of the Faith, which he had supported both with his sword and pen). He was then made a knight and vice-treasurer, and through excessive royal favour was created chancellor, first of the Duchy of Lancaster, and afterwards of England. In the mean time, he had been returned to serve in Parliament, and was besides frequently appointed ambassador by his Majesty. The last time he filled this high office was at Cambray, where he had for a colleague, as chief of legation, Tunstall, Bishop of London, soon afterwards of Durham, a man scarcely excelled by any of his contemporaries in learning, prudence, and moral worth; at this place he was present at the assembly of the most powerful monarchs of Christendom, and beheld with pleasure the renewal of ancient treaties, and the restoration of a long-wished-for peace to the world. 'Grant, O ye Gods, that this peace may be eternal!'

"In this round of duties and honours he acquired the esteem of the best of princes, the nobility and people, and was dreaded only by thieves and murderers (and heretics).† At length his father, Sir John

* See Doyne C. Bell's "Notices of Historic Persons buried in St. Peter ad Vincula."

† Fuller says that More had a tree in his garden at Chelsea which he called "the tree of truth," and that he used to bind heretics to it to be scourged.'

More, was nominated by the king a member of the Privy Council. He was of a mild, harmless, gentle, merciful, and just disposition, and was in excellent health, though an old man. When he had seen his son Chancellor of England, he felt that his life had been sufficiently prolonged, and passed gladly from earth to heaven.

"At his death, the son, who in his father's lifetime was esteemed a young man both by himself and others, deeply lamenting his father's loss, and seeing four children and eleven grandchildren around him, began to feel the pressure of years. Shortly afterwards this feeling was increased by a pulmonary affection, which he regarded as the sure forerunner of old age. Therefore, wearied of worldly enjoyments, he obtained permission from the best of princes to resign his dignities, that he might spend the closing years of his life free from care, which he had always desired, and that, withdrawing his mind from the occupations of this world, he might devote himself to the contemplation of immortality. As a constant reminder of the inevitable approach of death, he has prepared this vault, whither he has removed the remains of his first wife. Good Reader, I beseech thee, that thy pious prayers may attend me while living, and follow me when dead, that I may not have done this in vain, nor dread with trembling the approach of death, but willingly undergo it for Christ's sake, and that death to me may not be really death, but rather the door of a more blessed life."

Beneath are the lines—

"Chara Thomæ jacet hic Joanna uxorula Mori,
Qui tumulum Aliciæ hunc destino, quique mihi.
Una mihi dedit hoc conjuncta virentibus annis,
Me vocet ut puer et trina puella patrem.
Altera privignis (quæ gloria rara Novercæ est)
Tam pia, quam gratis, vox fuit ulla suis.
Altera sic mecum vixit, sic altera vivit,
Charior incertum est, quæ sit an illa fuit.
O simul, O juncti poteramus vivere nos tres,
Quam bene, si fatum religioque sinant.
At societ tumulus, societ nos, obsecro, cœlum!
Sic mors, non potuit quod dare vita, dabit."

A tablet on the wall above commemorates *Elizabeth Mayerne*, 1653, daughter of Sir Theodore Mayerne, the famous physician, and wife of Peter de Caumont, Marquis

de Montpelier, a French Protestant who fled to England from the Huguenot persecutions.

Opposite the More monument is an altar-tomb of the *Bray* family, who held the manor in the reign of Henry VII., which formerly bore the inscription—"Pray for the soul of Edmund Bray, knight, Lord Bray, cosin and heire to Sir Reginald Bray, Knight of the Garter."* His brother Reginald Bray lies with him. On the same wall is the well-executed little monument of *Thomas Hungerford* (1581), distinguished at Musselburgh Field, so often alluded to in the charming descriptions of this old church in the "Hillyers and Burtons," by Henry Kingsley, whose father became Rector of Chelsea in 1836, and who vividly portrays in his book the reminiscences of his own childhood.

A sort of triumphal arch, forming the entrance to the north aisle, is the tomb of *Richard Gervoise*, Sheriff of London, 1557, one of an ancient family who resided in the precincts of Chelsea Palace.

The east end of the north aisle is the chapel of the Lawrence family, from whom Lawrence Street, Chelsea, takes its name. The most conspicuous monument is that of *Mrs. Colvill*, 1631, with her half figure rising from the tomb in her winding-sheet; but far more worth notice is the small tomb of her father, *Thomas Lawrence*, 1593, with a beautifully finished little family group kneeling on cushions, the dead babies lying beside them.

Against the north wall, in a kind of marble cave, on a black sarcophagus, reclines the figure of *Lady Jane Cheyne*, 1669, eldest daughter of William Cavendish, Duke of New-

* Weaver's "Funeral Monuments."

castle, and his comical Duchess.* Beneath is an inscription to her husband Charles Cheyne, "whom she never grieved but in her death." The statue of Lady Jane is attributed to *Bernini*, and the drapery is characteristic of his style, though the impossible *hand* proves an inferior master.

"Four hundred years of memory are crowded into this dark old church, and the flood of change beats round the walls, and shakes the door in vain, but never enters. The dead stand thick together there, as if to make a brave resistance to the moving world outside, which jars upon their slumber. It is a church of the dead. I cannot fancy anyone being married in that church—its air would chill the boldest bride that ever walked to the altar. No; it is a place for old people to creep into and pray, until their prayers are answered, and they sleep with the rest."—*H. Kingsley.*

Amongst those who are buried here without monuments are *Mrs. Fletcher*, widow of the Bishop of London, and mother of the dramatic poet; *Magdalen, Lady Herbert*, mother of Lord Herbert of Cherbury and George Herbert the poet, "who gave rare testimonies of an incomparable piety to God, and love to her children,"† whose funeral sermon was preached here by Dr. Donne in the presence of Izaak Walton; *Thomas Shadwell*, the poet, the MacFlecknoe of Dryden; *Mrs. Mary Astell*, 1731, a popular religious writer of her time; and *Boyer*, author of the well-known French Dictionary and a History of Queen Anne. In the King's Road Cemetery, which was given to the parish by Sir Hans Sloane, is the tomb of *John Baptist Cipriani*, the artist (1785).

Against the south wall of the church on the exterior is the monument of *Dr. Chamberlayne* (1703), author of the "Angliæ Notitia." His strange epitaph records that "he

* See the account of her in the chapter on Westminster Abbey.
† See Walton's "Lives."

was so studious of good to all men, and especially to posterity, that he ordered some of his books, covered with wax, to be buried with him, which may be of use in time to come." More extraordinary is the adjoining epitaph of his daughter Anne Spragg (1691), which narrates how, "having long declined marriage, and aspiring to great achievements, unusual to her age and sex, she, on the 30th of June, 1690, on board a fire-ship, in man's clothing—as a second Pallas, chaste and fearless—fought valiantly for six hours against the French, under the command of her brother."

Lindsey House (facing the river) was built by Sir Christopher Wren in 1674 for Robert, Earl of Lindsey, Lord Great Chamberlain, on the site of the house of Sir Theodore Mayerne (*ob.* 1655), who was physician to Henri IV. and Louis XIII. of France, and afterwards to James I. and Charles I. of England. Lord Lindsey had previously inhabited Lindsey House in Lincoln's Inn Fields. His descendant, the Duke of Ancaster, sold the house in 1751 to Count Zinzendorf, who lived there, while presiding over the Moravian community which he had established in Chelsea. The next house was at one time inhabited by John Martin, by whom there are remains of a fresco on the garden wall.

Zinzendorf bought some of the land belonging to Beaufort House for a burial-ground. In King's Road (No. 381) is the entrance of a green enclosure, containing his Chapel, a brick building with broad overhanging eaves, occupying the site of Sir Thomas More's stables: it is still the property of the Moravians. Against the outer wall is a monument to "Christopher Renatus, Count of Zinzendorf and Pollendorff, born Dec. 19, 1727, departed May 28,

1732," the only son of the founder of the Moravians, who died suddenly in Westminster Abbey. Close by is the monument of Henry LV. of Reuss (1816), his wife Maria Justina, and Henry LXXIII. of Reuss. Some brick walls which belonged to Sir Thomas More's house may still be seen to the south of the burial-ground.

In No. 119 Cheyne Walk, a humble two-storied brick house facing the river and boats, the great painter J. M. W. Turner spent his latter days, shutting up his house in Queen Anne Street, that he might give himself up to the enjoyment of the soft effects upon the still reaches of the Thames. He lived here as Mr. Booth, but the Chelsea boys gave him the name of "Admiral Booth" or "Puggy Booth." When he knocked at the door of this house and wished to engage the lodgings, the landlady asked him for references—"References!" stormed the irascible old man; "these, Ma'am, are my references," and he thrust a bundle of bank-notes in her face. "Well, Sir, but what is your name?" "Name, Ma'am, may I ask what is *your* name, Ma'am?" "Oh I am Mrs. Booth." "Well then, Ma'am, I am *Mr. Booth.*" The still-existing balcony of the house was erected by Turner: he died here, Dec. 19, 1851.

The old-fashioned terrace of *Cheyne Row* will always be interesting as having been the abode of the venerable historian, essayist, and philosopher, Thomas Carlyle. His house and its pictures have been well described in "Celebrities at Home," 1876, with his library, "perhaps the smallest, saving mere books of reference, that ever belonged to a great man of letters—explained by his magnificent memory."

Near the end of Church Street, Chelsea, was the famous

porcelain manufactory, which existed as early as 1698, but was at its zenith 1750-63. In 1764 it was removed to Derby, and the ware was then called Derby-Chelsea. Mr. De Morgan has lately established a manufactory in Chelsea, in imitation of the old Spanish lustre-ware.

Half a mile beyond Chelsea were Cremorne Gardens, long a place of public amusement, formerly belonging to Cremorne House.

The name of Peter's Eye or Island still lingers in that of *Battersea* on the opposite side of the river, which was part of the ancient patrimony of St. Peter's Abbey at Westminster. It was formerly famous for its asparagus beds.

Crossing *Battersea Bridge* (½*d.*) and turning to the right, we reach the *Church* (*of St. Mary*), rebuilt at the end of the last century and very ugly. It is, however, worth while to enter it and ascend to the northern gallery, to visit a monument by *Roubiliac* to Henry St. John, Lord Bolingbroke, adored by Pope—whom he attended on his death-bed, and who considered him the first writer, as well as the greatest man, of his age; hated by Walpole as a political rival; lauded by Swift and Smollett; despised as "a scoundrel and a coward" by Dr. Johnson. His youth had been so wild that his father's congratulation when he was created a Viscount was, "Ah, Harry, I ever said you would be hanged; but now I find you will be *beheaded.*" In 1715 he was impeached for high treason by the Whigs, and fled to the Court of Prince Charles Stuart, where he accepted the post of Secretary, which led in England to his attainder. His estates were restored in 1723, but his political career was closed, and the last ten years of his

life were spent in retirement at Battersea manor-house. His epitaph tells his story.

"Here lies Henry St. John, in the reign of Queen Anne, Secretary of War, Secretary of State, and Viscount Bolingbroke; in the days of George I. and George II. something more and better. His attachment to Queen Anne exposed him to a long and severe persecution; he bore it with firmness of mind. He passed the latter part of his life at home, the enemy of no national party, the friend of no faction; distinguished (under the cloud of proscription which had not been entirely taken off) by zeal to maintain the liberty, and to restore the ancient prosperity of Great Britain."

Mary Clara des Champs de Maurily, Viscountess Bolingbroke, is commemorated on the same monument, and there are many other St. John tombs in the church. In the south gallery is the monument of *Sir Edward Wynter*, 1685-6, with a relief portraying the two principal feats of this hero, which are thus recorded in his long epitaph—

> "Alone, unarm'd, a tyger he opprest,
> And crush'd to death ye monster of a beast;
> Twice twenty mounted Moors he overthrew,
> Singly on foot, some wounded, some he slew,
> Dispers'd ye rest.—What more could Samson doe?"

The repaired east window is especially interesting as having been given by Sir Thomas Boleyn, father of Queen Anne.* It contains the portraits of Margaret Beaufort, mother of Henry VII., Henry VIII., and Elizabeth. In the crypt beneath the church the coffin of Bolingbroke and others of its illustrious dead were shown till lately. They are now (1877) put under ground. From the churchyard, girt on two sides by the lapping river, we may admire the picturesque *Luff Barges*, sometimes called *Clipper Barges*,

* His great-granddaughter Anne Leighton married Sir John St. John of Battersea.

of a smaller class than the ordinary square barges of the Thames, and provided with a foresail only.

A mill and miller's house near the river (reached by the second gateway from the church in the direction of the bridge) contain all that remains of the old manor-house where Bolingbroke died.

Battersea Park, formed in 1856-57, faces Chelsea Hospital. It is pretty in summer, and its sub-tropical garden, of four acres, is beautiful. Two bridges, *Albert Bridge* and *New Chelsea Bridge*, connect it with the opposite shore. It was in Battersea Fields that the Duke of Wellington fought a duel with the Earl of Winchilsea in 1829.

Maitland * considers that this is the place where the Britons, after being defeated by Claudius, were compelled to ford the river, and were followed by the Emperor, who completely routed them. He also thinks that Julius Cæsar effected the passage of the Thames at this spot.

* "History of London."

CHAPTER XI.

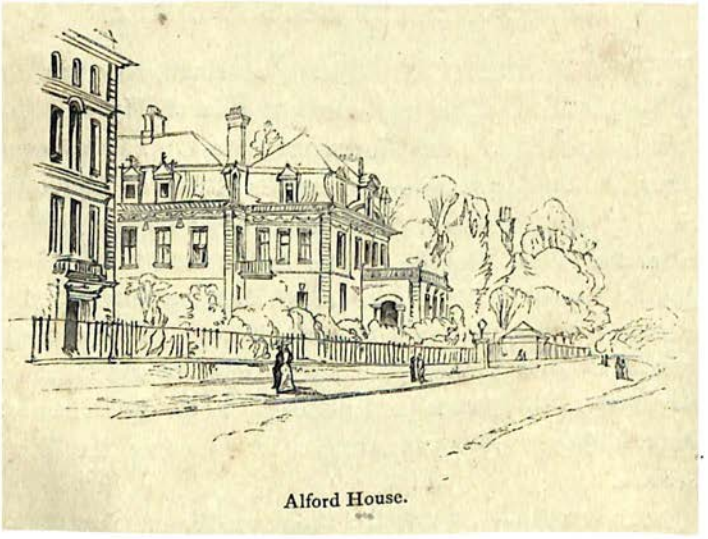
KENSINGTON AND HOLLAND HOUSE.

KNIGHTSBRIDGE, till lately a suburb, now part of London, skirts the southern side of Hyde Park. It is supposed to derive its name from two knights who quarrelled on their way to receive the Bishop of London's blessing, and, fighting, killed each other by the bridge over the West Bourne. The brook called the West Bourne has shared the fate of all London brooks, and is now a sewer, but it still works its way under ground from Hampstead, after giving its name to a district in Bayswater, and passes under Belgravia to the Thames. Pont Street has its name from a bridge over the West Bourne.

At the crossways, where the Brompton Road turns off to the left, is *Tattersall's*, the most celebrated auction mart for horses in existence, and the headquarters of horse-racing, established in 1774 by Richard Tattersall, stud-groom to the last Duke of Kingston. Sales take place every Monday throughout the year, and every Thursday during the season. The business of the firm is confined to the selling of horses; they have nothing to do with the betting.

Following the Knightsbridge Road on the left are several of the handsomest houses in London—*Kent House* (Louisa, Lady Ashburton), on the site of a house once inhabited by the Duke of Kent; *Stratheden House*, where Lord Campbell wrote his "Lives of the Lord Chancellors;" and *Alford House* (Lady Marian Alford), an admirable building of brick, with high roofs, and terra-cotta ornaments.

Beyond this are Rutland Gate and Prince's Gate.



Alford House.

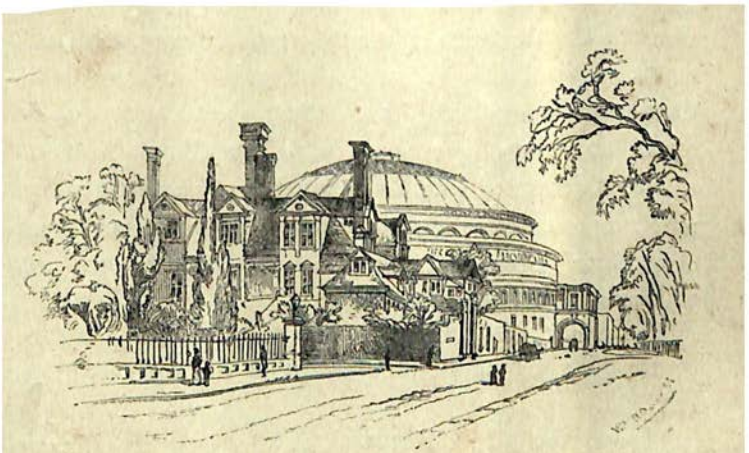
No. 49 Prince's Gate, the house of Mr. Leyland, contains the *Peacock Room*, decorated by Mr. Whistler in 1876-77. The walls and ceiling are entirely covered with peacock iridescence, while the separate peacocks on the shutters are full of nature and beauty, and still more those in defiance over the sideboard, which express a peacock-drama.

The tall brick chimneys and gables on the left belong to

the highly picturesque *Lowther Lodge* (Hon. W. Lowther), an admirable work of Norman Shaw.

All along this road London has been moving out of town for the last twenty years, but has never succeeded in getting into the country.

At *Kensington Gore*, where Wilberforce resided from 1808 to 1821, and held his anti-slavery meetings, and where Lady Blessington lived afterwards, the centre of a



Lowther Lodge.

brilliant circle, the line of houses and villas is broken by the *Albert Hall*, a vast elliptical building of brick, with terra-cotta decorations. It was commenced in 1867, and is used as a music-hall. This huge pile has no beauty, except in the porches, which are exceedingly grandiose in form, and effective in shadow and colour.

[Behind the Albert Hall is a vast quadrangular space, occupied (1877) by the *Horticultural Gardens*, and sur-

rounded by Exhibition Galleries. At its south-eastern angle, facing Cromwell Road, is the South Kensington Museum. See Ch. XII.]

Opposite the Hall, marking the site of the Crystal Palace of 1851, and of the Exhibition whose success was so greatly due to his exertions, is the *Albert Memorial*, erected from designs of Sir Gilbert Scott to the ever-honoured memory of the Prince Consort, Albert of Saxe Gotha (*ob.* Dec. 14, 1861). Here, beneath a somewhat flimsy imitation of a Gothic shrine of the thirteenth century, the seated statue of the Prince is barely distinguishable through the dazzlement of a gilded glitter. The pedestal, whose classic forms so strangely contrast with the Gothic structure above, is decorated with a vast number of statuettes in high relief, representing different painters, sculptors, and musicians, from Hiram and Bezaleel, Cheops and Sennacherib, to Pugin, Barry, and Cockerell!

The *Iron Gates* of the Park near this were made at Colebrook Dale for the south transept of the Crystal Palace of 1851.

Beyond the Albert Memorial, on the right, are *Kensington Gardens*, the pleasantest and most picturesque of the London recreation-grounds, occupying 261 acres. They were begun by William III. near Kensington Palace, and enlarged by Queen Anne and Queen Caroline of Anspach. The earlier gardens still retain traces of the Dutch style in which they were originally laid out. Near the high road to the south is "St. Govor's Well." The portion nearer Hyde Park has noble groves and avenues of old trees, crowded with people sitting and walking on Sunday afternoons. The pleasantest and broadest of these walks ends in an iron

bridge over the upper part of the Serpentine, designed by Rennie in 1826. From hence there are delightful views up and down the water, especially charming in the rhododendron season. The scene on Sundays in 1877 is permitted by the fashions to recall the lines of Tickell—

> "Where Kensington, high o'er the neighbouring lands,
> Midst greens and sweets, a regal fabric stands,
> And sees each spring, luxuriant in her bowers,
> A snow of blossoms, and a wild of flowers,
> The dames of Britain oft in crowds repair
> To gravel walks and unpolluted air;
> Here, while the town in damps and darkness lies,
> They breathe in sunshine, and see azure skies;
> Each walk, with robes of various dyes bespread,
> Seems from afar a moving tulip-bed,
> Where rich brocades and glossy damasks glow,
> And chintz, the rival of the showery bow."

Addison greatly extols the early landscape gardeners employed at Kensington.

"Wise and Loudon are our heroic poets; and if, as a critic, I may single out any passage of their works to commend, I shall take notice of that part in the upper garden at Kensington, which at first was nothing but a gravel-pit. It must have been a fine genius for gardening that could have thought of forming such an unsightly hollow into so beautiful an area, and to have hit the eye with so uncommon and agreeable a scene as that which it is now wrought into. To give this particular spot of ground the greater effect, they have made a very pleasing contrast; for, as on one side of the walk you see this hollow basin, with its several little plantations, lying conveniently under the eye of the beholder, on the other side of it there appears a seeming mount, made up of trees, rising one higher than another, in proportion as they approach the centre."—*Spectator*, No. 477.

"Here, in Kensington, are some of the most poetical bits of tree and stump, and sunny brown and green glen, and tawny earth."—*Haydon's Autobiography.*

Kensington Palace, as Nottingham House, was the residence of the Lord Chancellor Heneage Finch, Earl of Nottingham. His son sold it to William III. in 1690, when Evelyn describes it as "a patched-up building—but, with the gardens, a very neat villa." The king employed Wren to add a story to the old house, which forms the north front of the existing palace, and to build the present south front. The improvement of Kensington became his passion, and while he was absent in Ireland Queen Mary's letters to her irascible spouse are full of the progress of his works there, and of abject apologies because she could not prevent chimneys smoking and rooms smelling of paint. Immediately after the king's return (Nov. 10, 1691) a great fire broke out in the palace, in which William and Mary, having narrowly escaped being burnt in their beds, fled into the garden, whence they watched their footguards as they passed buckets to extinguish the flames. When her new rooms were finished, Mary held the drawing-rooms there, at which her hostility to her sister Anne first became manifest to the world, the princess making "all the professions imaginable, to which the queen remained as insensible as a statue." It was in a still existing room that Mary, when (Dec., 1694) she felt herself sickening for the small-pox, sat up nearly all through a winter's night, burning every paper which could throw light upon her personal history, and here, as her illness increased, William's sluggish affections were awakened, and he never left her, so affectionately stifling his asthmatic cough not to disturb her that, on waking from a long lethargy, she asked "where the king was, for she did not hear him cough." As the end approached she received the Sacrament, the bishops who were attending taking it with her.

"God knows," said Burnet, "a sorrowful company, for we were losing her who was our chief hope and glory on earth." It was then that the queen begged to speak secretly to Archbishop Tenison, and, when he expected something important, bade him take away the Popish nurse whom, in the hallucination of illness, she imagined Dr. Radcliffe had set to watch her from behind the screen. Mary died on the morning of the 28th of December, 1694, and William was then in such passionate grief that he swooned three times on that terrible day, and his attendants thought that he would have been the first to expire.

After Mary's death William remained in seclusion and grief at Kensington, whither Anne came to condole with him, carried in her sedan chair (for she was close upon her confinement) into his very room,—the King's Writing-Room, which is still preserved. There in 1696 William buckled the Order of the Garter with his own hands on the person of Anne's eldest child, the little Duke of Gloucester, and hither, after he had received his death-hurt by a fall from his sorrel pony at Hampton Court, he insisted upon returning to die, March 8, 1702.

After William's death, Anne and Prince George of Denmark took possession of the royal apartments at Kensington. But the mother of seventeen children was already childless and she made her chief residence at St. James's, coming for the Easter recess to Kensington, where she planted "Queen Anne's Mount," and built in the gardens "Queen Anne's Banqueting Room," in which she gave fêtes which were attended by all the great world of London "in brocaded robes, hoops, fly-caps, and fans." The love of flowers which the queen manifested here led to her being

apostrophised as "Great Flora" in the verses of Tom D'Urfey. In the same gloomy palace in which she had seen the last hours of her sister and brother-in-law, Queen Anne (Oct. 28, 1708) lost her husband, George of Denmark, with whom she had lived in perfect happiness for twenty years. The Duchess of Marlborough describes her agony afterwards in the chamber of death—"weeping and clapping her hands—swaying herself backward and forward, clasping her hands together, with other marks of passion." She was led away that evening by the Duchess to her carriage to be taken to St. James's, but stopped upon the doorstep to desire Lord Godolphin to see that, when the Prince was buried at Westminster, room should be left for her in his grave. Anne did not live so much at Kensington after her husband's death, but it was here, on July 20, 1714, that Mrs. Danvers, the chief lady in waiting, found her staring vacantly at the clock in her Presence Chamber "with death in her look." It was an apoplectic seizure. On her death-bed she gave a last evidence of the love towards her people which had been manifested through her whole reign, by saying, as she placed the Lord Treasurer's wand in the hands of the Duke of Shrewsbury, "For God's sake use it for the good of my people." But, from that moment, having accomplished her last act as queen, Anne seems to have retraced in spirit the acts of her past life, and to have been filled with all the agonies of remorse for her conduct to her father and his son—"Oh my brother, my poor brother, what will become of you?" was her constant cry. To the Bishop of London, who was watching beside her, she intrusted a message, which he promised to deliver, but which he said would cost him his head. On

hearing of her repentance the Jacobite lords hurried to Kensington. Atterbury proposed to proclaim the Chevalier at Charing Cross, the Duke of Ormonde would join him if the queen could but recover consciousness to mention him as her successor. Lady Masham undertook to watch her, but it was too late. "She dies upwards, her feet are cold and dead already," were her hurried words in the ante-chamber, and by eight o'clock on Sunday morning, August 1, 1714, "good Queen Anne" was dead.

The rooms on the north-west of the Palace were added by George II., and intended as a nursery for his children. He also died here (October 25, 1760), suddenly, in his seventy-seventh year, falling upon the floor, just after he had taken his morning chocolate, and when he was preparing to walk in the garden.

George III. did not occupy Kensington Palace himself, but as his family grew up its different apartments were assigned to them. Caroline, Princess of Wales, lived there, with her mother the Duchess of Brunswick, after her separation from her husband within a year after their marriage. In the south wing lived Augustus Frederick, Duke of Sussex, with his first wife, Lady Augusta Murray. He held his conversazione there as President of the Royal Society; he collected there his magnificent library; and there he died, April 21, 1843. His second wife, created Duchess of Inverness, continued to reside at Kensington till her death. Finally, in the south-eastern apartments of the palace, lived Edward, Duke of Kent, and his wife Victoria of Saxe Cobourg, and in them their only daughter VICTORIA was born, May 24, 1819, was christened, June 24, 1819, and continued to have her principal residence till

her accession to the throne. Hither the Queen's first council was summoned.

"The queen was, upon the opening of the door, found sitting at the head of the table. She received first the homage of the Duke of Cumberland; the Duke of Sussex rose to perform the same ceremony, but the queen, with admirable grace, stood up, and, preventing him from kneeling, kissed him on the forehead."—*Diary of a Lady of Quality.*

Two of the descendants of George III. now occupy rooms in Kensington Palace—Princess Louise, Marchioness of Lorne, fourth daughter of the Queen, and Princess Mary, Duchess of Teck, younger daughter of the late Duke of Cambridge. The grand *Staircase* of the palace, with graceful ironwork, was painted by *Kent* in chiaro-oscuro. Of the state-rooms, the Presence Chamber is decorated with carving by Gibbons. The monogram of William and Mary remains over the door of the Queen's Gallery.

On the west of the palace is the *Palace Green*, formerly called "the Moor," where the royal standard was daily hoisted when the Court resided here.

Camden House (built in 1612 by Sir Baptist Hicks, burnt in 1862, and rebuilt) had its melancholy royal reminiscences from its connection with one who was long the heir of the British throne. In 1690 it was taken for the little Duke of Gloucester, that he might be near his aunt Queen Mary, who was very fond of him, and who had him daily carried to see her while she was occupied with her buildings at Kensington. The precocious child, with a charming countenance, and the large head which betokens water on the brain, was the life of the court. His biographer, Lewis Jenkins, has preserved for us many absurd anecdotes of his childhood—of his regiment of little boys,

his "horse guards," how he made them seize his Welsh tailor who made his "stays" too tight, and force him to sit upon a wooden horse in the Presence Chamber for a pillory; of his gravely coming to promise King William his assistance and that of his little troop in the approaching Flemish war; of his curiously true presentiment of the day of his nurse's death; of his indocility with his mother's ladies, but his affection for Mrs. Davis, an aged gentlewoman of the court of Charles I., who first won his heart by giving him cherries, and then taught him prayers which he never failed to repeat night and morning, much to the surprise of the existing courtiers; of his constant whippings with a birch rod from his Danish father; of his proudly telling King William that he possessed one live horse and two dead ones (his Shetland pony and two little wooden horses), and of the king's saying, then he had better bury his dead horses out of sight, and his consequently insisting on burying his playthings with funeral honours and composing their epitaph. At six years old the little prince, with much state, was taken to Kensington to receive the Order of the Garter from his uncle. Mr. Pratt, his tutor, from whom he and his "regiment" took their lessons together, soon afterwards asked him, "How can you, being a prince, keep yourself from the pomps and vanities of this world?" "I will keep God's commandments, and do all I can to walk in his ways."* At seven years old he was introduced at court in the costume of blue velvet and diamonds in which he is painted by Kneller at Hampton Court. When he was ten years old he was so preternaturally forward that he was able (such was the king's

* For these anecdotes see Lewis Jenkins.

will) to pass an examination four times a year on subjects which included jurisprudence, the Gothic law, and the feudal system. But on his eleventh birthday the little duke was taken ill, and died five days after (July 30, 1700) at Windsor, in the arms of his anguish-stricken mother,* who "attended him during his sickness, with great tenderness, but with a grave composedness, that amazed all who saw it."†

In Kensington House, near the palace gates, Louise de la Querouaille, Duchess of Portsmouth, lived for some time; and there Mrs. Inchbald, authoress of "The Simple Story," died. The modern *Kensington House*, on the left of the road opposite the palace gardens, is a pretentious and frightful mansion built in 1876 by James Knowles for Mr. Albert Grant.

In the High Street of Kensington (the Chenesi-dun of Domesday-book) is the handsome *Church of St. Mary*, rebuilt 1875-77, under Sir Gilbert Scott. It contains, in the south transept, the tomb and statue of Edward, Earl of Warwick, whom his stepfather Addison upon his death-bed desired to witness how a Christian could die, and who died himself in his twenty-fourth year. There is a monument to George Coleman, author of the "Jealous Wife" and the "Clandestine Marriage." In the churchyard are the tombstones of John Jortin (1770), Vicar of Kensington, author of the "Life of Erasmus" and many theological works; James Elphinstone (1809), the translator of Martial; and the pathetic novelist, Mrs. Elizabeth Inchbald, 1821.

Sir Isaac Newton died in Pitt's Buildings, Kensington, 1727, in his eighty-fifth year. Addison records, as a proof

* See Strickland's "Lives of Mary II. and Anne." † Burnet.

of his heroism, that though great drops of sweat were forced through his double nightcap by his agony in his last illness, he never cried out.

Campden Hill Road, on the right, leads to Argyll Lodge (Duke of Argyll) and Airlie Lodge (Earl of Airlie), which, under the name of *Holly Lodge*, was the residence of Thomas Babington, Lord Macaulay, from May 1856 to his death Dec. 28, 1859—while seated in his library chair, with his book open beside him.

"Holly Lodge, now called Airlie Lodge, occupies the most secluded corner of the little labyrinth of bye-roads, which, bounded to the east by Palace Gardens and to the west by Holland House, constitutes the district known by the name of Campden Hill. The villa, for a villa it is, stands in a long and winding lane, which, with its high black paling concealing from the passer-by everything except a mass of dense and varied foliage, presents an appearance as rural as Roehampton and East Sheen presents still, and as Wandsworth and Streatham presented twenty years ago.

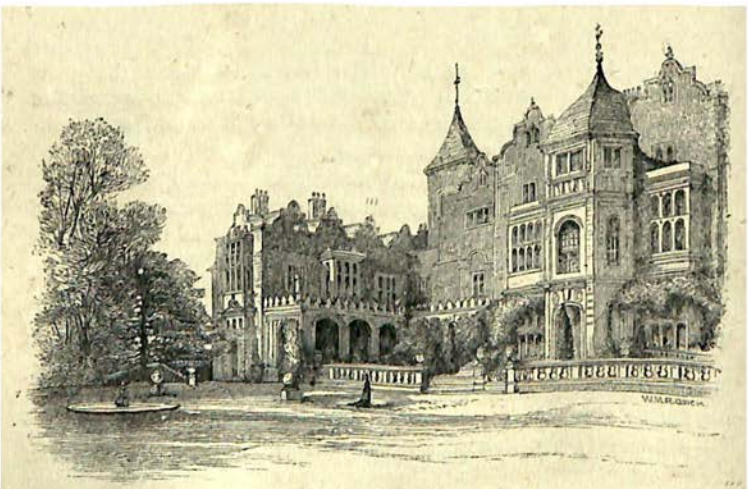
"The rooms in Holly Lodge were for the most part small. The dining-room was that of a bachelor who was likewise something of an invalid; and the drawing-room was little more than a vestibule to the dining-room. But the house afforded in perfection the two requisites for an author's ideal of happiness, a library and a garden. The library was a spacious and commodiously shaped room, enlarged, after the old fashion, by a pillared recess. It was a warm and airy retreat in winter; and in summer it afforded a student only too irresistible an inducement to step from among his bookshelves on to a lawn whose unbroken slope of verdure was worthy of the country-house of a Lord-Lieutenant. Nothing in the garden exceeded thirty feet in height; but there was in abundance all that hollies, and laurels, and hawthorns, and groves of standard roses, and bowers of lilacs and laburnums could give of shade, and scent, and colour."—*G. O. Trevelyan's Life of Lord Macaulay.*

Beyond Upper Phillimore Place (right) are the gates of *Holland House*,* and how many there are who remember, with gratitude, the relief of turning in from the glare and

* Holland House is not shown to the public.

dust of the suburb to the shade of its great elm avenue, girt with dewy hayfields, which might be a hundred miles from London, and the pleasure of seeing the noble old house, surpassing all other houses in beauty, rising at the end of the green slope, with its richly sculptured terrace, and its cedars, and its vases of brilliant flowers.

Holland House was originally built in 1607 by Sir



Holland House.

Walter Cope, on land which had belonged to the De Veres, Earls of Oxford. Sir Walter, who was Gentleman of the Bedchamber to James I., called it Cope Castle, but it soon changed its name, for his only daughter Isabel married Sir Henry Rich, the favourite of the Duke of Buckingham, described by Clarendon as "a very handsome man, of a lovely and winning presence, and gentle conversation,"* who was created Lord Kensington in 1622, and

* His noble portrait, by Vandyke, is at Montague House.

Earl of Holland in 1624. In the Civil Wars he abandoned the Parliamentarian for the Royalist cause, and, being taken prisoner at St. Neots, was beheaded at Westminster, beautiful to the last, in his white satin dress, on the 9th of March, 1648-9.

It was the first Earl of Holland who added the wings and arcades, in fact who gave Holland House all its characteristics. After his execution the house was inhabited by General Fairfax, and (1649) by General Lambert, but the Countess of Holland was eventually allowed to return to her old home, where she comforted her widowhood by indulging privately in the theatricals so strictly forbidden by the Puritan Government. Her son, the second Earl of Holland, became fifth Earl of Warwick, through the death of his cousin, in 1673. His son was Edward, Earl of Warwick, who died in 1701, and whose widow (Charlotte, daughter of Sir Thomas Middleton of Chirk) married Joseph Addison, "famous for many excellent works," as he is described in the announcement of his marriage in "The Political State of Great Britain," for August, 1716. Dr. Johnson says that the marriage was "on terms very much like those on which a Turkish princess is espoused, to whom the Sultan is reported to pronounce—'Daughter, I give thee this man for thy slave.' At any rate Addison's married life was not happy, though it was of short duration, for on June 17, 1719, he died at Holland House (leaving an only daughter who died unmarried), grasping the hand of the young Earl of Warwick, when he asked his dying commands, and saying, 'See in what peace a Christian can die.'"

The Earl of Warwick, who was Addison's step-son, only

survived him two years, and was succeeded by his cousin William Edwardes (created Baron Kensington in 1776), who sold Holland House in 1767 to Henry Fox, first Lord Holland.

The fortunes of the Fox family were founded by Sir Stephen Fox, who gained the favour of Charles II. by being the first to announce the death of Cromwell to him at Brussels. He was made Clerk of the Green Cloth and Paymaster of the Forces, and acquired a great fortune, "honestly got and unenvied, which is nigh to a miracle," says Evelyn. Sir Stephen Fox, "of a sweet nature, well-spoken, well-bred, and so highly in his Majesty's esteem," was the practical founder of Chelsea Hospital, as well as of many other charitable institutions. By deserting the cause of James II. he continued to enjoy Court favour till his death in 1716, when Anne was on the throne. His second son, the son of his second wife, was Henry Fox, the Secretary of State and Paymaster of the Forces. It was with him that Lady Caroline Lennox, the Duke of Richmond's daughter—after she had cut off her eyebrows to protect herself from an unwelcome marriage arranged by her father—eloped in 1744. Having endured the fury of her parents for four years, she was forgiven on the birth of her eldest son. Henry Fox was created Lord Holland after his purchase of Holland House, where he died in 1774. His son Stephen, who succeeded him, only survived him six months, and left an only son, Henry, third Lord Holland, who was educated under the guardianship of his uncle, Charles James Fox, the famous orator and statesman.

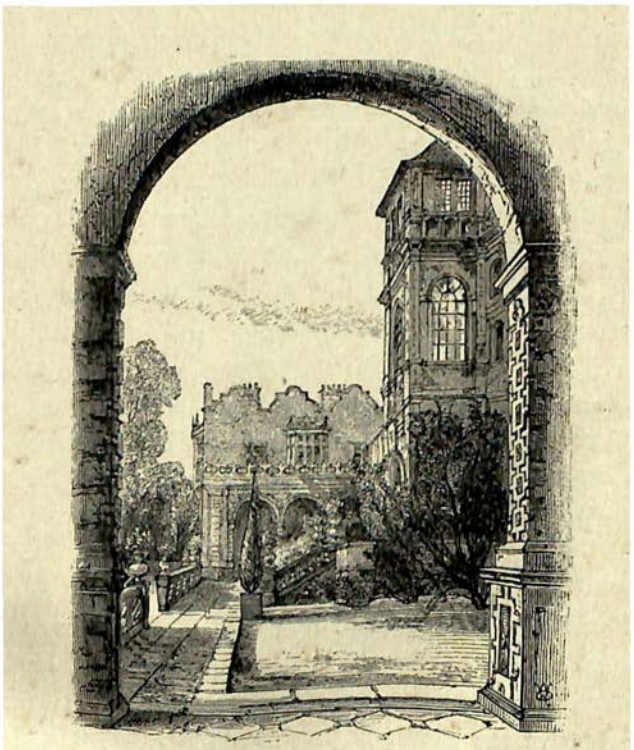
Under the third Lord Holland, Holland House attained

a splendour and beauty which it had never acquired before, and it became an intellectual centre, not only for England, but for the world. Its master is remembered as the most genial of mankind; Lady Holland, though wayward and fanciful, was also beautiful and clever; Miss Fox, Lord Holland's sister, was loving, gracious, and charitable. Sydney Smith, Luttrell, and Allen were habitués of the house, and had their fixed apartments assigned to them. The list of guests included Sheridan, Blanco White, Parr, Byron, George Ellis, Lord Jeffrey, Payne Knight, Thurlow, Eldon, Brougham, Lyndhurst, Sir Humphry Davy, Count Romford, Lord Aberdeen, Lord Moira, Windham, Curran, Sir Samuel Romilly, Washington Irving, Pozzo di Borgo, Counts Montholon and Bertrand, Princess Lieven, the Humboldts, Talleyrand, Tom Moore, Madame de Staël, Macaulay. Daily all that was most brilliant in European society was welcomed uninvited to the hospitable dinner-table. It was no wonder that Sydney Smith heard "five hundred travelled men assert that there was no such agreeable house as Holland House."

The third Lord Holland died in 1841, and was succeeded by his son, British Minister at Florence. He died in 1859. Under his widow, Mary Augusta, Lady Holland, daughter of the eighth Earl of Coventry, Holland House still has the reputation of being the most charming house in England.

As we pass the terrace which bounds the garden and enter the deep belt of shade which encircles the mansion, the most conspicuous feature is a gateway with stone piers by Inigo Jones bearing the arms of Rich, approached by a

double flight of steps enclosing a fountain. The house is now entered from the east side; originally the entrance was on the south, and it was there that William Penn, to whom Holland House was let for a time, narrates that he could



At Holland House.

scarcely get down the steps through the crowd of suitors who besought him to use his good offices with the king in their behalf.

The *Interior* of Holland House is full of historical relics,

pictures, and china. Many of the portraits are by Watts, who first rose into fame under the patronage of Elizabeth, Lady Holland, and who painted, for the walls of the house, many of the most valued friends of its master. One of his best portraits is that of Princess Lieven.

In the last of "the West Rooms"—around which, to those who know it well, many of the happiest associations of the house are entwined—are three interesting works of *Hogarth*, a view of Ranelagh; a portrait of the first Lord Holland; and a scene of Private Theatricals (from Dryden's Indian Emperor) at the house of Mr. Conduitt, Master of the Mint, in which the first Lady Holland, then Lady Caroline Lennox, with her father and mother, took a part. Her portrait by *Ramsay* also hangs here, with that of her sister Lady Cecilia Lennox, who died of consumption at Holland House.

From the third of the West Rooms a staircase leads to the *Library* (originally a Portrait Gallery), a long room, warm with a glow of crimson velvet, with two great carved chimney-pieces, and deeply recessed windows, from one of which there is a view, through the dark boughs of a cedar, into the radiant flower-garden. In one corner is Addison's folding-table (purchased at Rogers' sale) covered with faded green velvet, blotted by his pen. A little lobby leads from the library to the inner rooms. Here, on a pane of glass, are the lines written by Hookham Frere in 1811—

> "May neither fire destroy nor waste impair,
> Nor Time consume thee till the twentieth heir,
> May Taste respect thee, and may Fashion spare."

Here also, amongst other relics, are—

A Letter from Voltaire, written at the "Delices," expressing his "pleasure at receiving the son of the amiable and honoured Mr. Fox, who was formerly so kind to me."

A Portrait of Addison.

A Miniature of the Empress Catherine, with a letter from her, saying that she had ordered the bust of "Charles Fox" to be placed on her colonnade with those of Demosthenes and Cicero.

An original Portrait of Benjamin Franklin, given by M. Gallois at Paris.

A Portrait of John Locke, supposed to be the identical picture discarded from the hall at Christ Church.

An outline Portrait of Edward VI. by Vertue, given by Horace Walpole.

A Miniature of Robespierre, on the back of which Fox has written, "un scélérat, un lâche, et un fou."

A Medallion of Ariosto found near the head of the poet when his coffin was exhumed in S. Benedetto at Ferrara in 1800.

An autograph Order by Addison (1719) desiring that the Countess of Warwick should be allowed to receive for him his stock in the South Sea Company.

We enter from hence the *Yellow Drawing Room*,* which contains a charming pastel portrait of Charles James Fox as a child, and leads into the *Gilt Room*, full of rich colour, with a great window over the central doorway. The emblematical figures over the chimney-pieces are by *Watts*, and supply the place of lost pictures by Francis Cleyn, a Danish artist, which were described by Walpole as not unworthy of Parmigiano. From this room, which is said to be haunted by the ghost of the first Earl of Holland carrying his head in his hand, we may enter the *Crimson Drawing Room*, or *Sir Joshua Room*,† filled with noble works by Reynolds—

* The "Muscipula"—a little girl, with a face full of mischief, holding a mouse in a cage temptingly out of reach of a cat.

† Portrait of Charles James Fox, a noble picture. The Receipt for £105 for the portrait (April 20, 1789) is preserved. Reynolds painted

Fox again in Nov. 1791; his last portrait, to which, when the final touches were given, "his hand fell to rise no more."

* Portrait of the first Lord Holland, with Holland House in the background. The picture belonged to his granddaughter Miss Fox, and was stolen from her house in London: it was lost for thirty years, after which it was found by Miss Fox, and repurchased, in Colnaghi's shop.

"It is said that Lord Holland, when he received his portrait, could not help remarking that it had been hastily executed; and, making some demur about the price, asked Reynolds how long he had been painting it; the offended artist replied, 'All my life, my Lord.'"—*Cotton's Sir J. Reynolds and his Works.*

Florentius Vassall and Mrs. Russell.

* Charles James Fox walking with Lady Susan Strangways, who afterwards eloped with O'Brien the actor, beneath a window of Holland House, out of which leans Lady Sarah Lennox, the lovely sister of the first Lady Holland, who awakened the early love of George III., and afterwards married Sir Charles Bunbury. A most beautiful picture.

Mary Bruce, Duchess of Richmond (*ob.* 1797).

Hon. Thomas Conolly (*ob.* 1803).

Hon. Caroline Fox, and her dog.

* Portrait of Baretti, author of the Italian Dictionary, seated in his old brown coat, very short-sighted, and peering into a book. This picture was given by Lord Hertford in exchange for a portrait of his grandmother, Lady Irwin.

The *Dining-room* is interesting as the chamber in which Addison died. We must notice its pictures—

Kneller. Sir Stephen Fox (1716) and Lady Fox (1718).

Watts. Mary Augusta, Lady Holland.

Fagan. Elizabeth, Lady Holland, seated, with a dog in her lap and Vesuvius in the distance.

Hoppner. Samuel Rogers, an admirable portrait.

Hayter. Lord John Russell.

* *Reynolds.* Caroline, Lady Holland.

Shee. Thomas Moore.

Ramsay. Lady Louisa Conolly, a sister of Caroline, Lady Holland. A graceful full-length portrait in a pink dress.

The gardens of Holland House are unlike anything else

in England. Every turn is a picture: Art has combined with Nature to make it so, and has never intruded upon Nature. A raised terrace, like some of those which belong to old Genoese palaces, leads from the house, high amongst the branches of the trees, to the end of the flower-garden opposite the West Rooms, where a line of arches festooned with creepers—a picturesque relic of the old stables—forms

The Lily Garden, Holland House.

the background. Facing a miniature Dutch garden here is "Rogers' Seat," inscribed—

> "Here Rogers sat and here for ever dwell
> With me, those Pleasures that he sings so well."

Within the little arbour hang some verses by Luttrell. Opposite is a noble head of Napoleon I. by Canova or one of his pupils, erected whilst he was at St. Helena, on a

pedestal inscribed with lines from Homer's Odyssey (Book I. i. 196) translated by the third Lord Holland.

"He is not dead, he breathes the air,
In lands beyond the deep,
Some distant sea-girt island where
Harsh men the hero keep."

Beyond this are gardens occupying the ground where Lord Camelford was killed in a duel with Colonel Best in 1804. Below is "the Green Lane," a long avenue, where hares and pheasants have been shot within the memory of the present generation, and where, as Aubrey narrates—

"The beautiful Lady Diana Rich, daughter to the Earl of Holland, as she was walking in her father's garden at Kensington, to take the fresh air before dinner, about eleven o'clock, being then very well, met her own apparition, habit, and everything, as in a looking-glass. About a month after, she died of the small-pox. And 'tis said, that her sister, the Lady Isabella (Thinne) saw the like of herself also before she died. This account I had from a person of honour."—*Miscellanies.*

The garden of Holland House is remarkable as the place where the Dahlia (named from Dr. Andrew Dahl, a Swedish botanist) was first cultivated in England, being raised from seeds in 1804, brought from Spain by Elizabeth, Lady Holland. The custom of gunfire at 11 p.m., so well known to inhabitants of Kensington, is said to have been instituted by a Lord Holland whose watchman was murdered by poachers because he had forgotten to load his gun, and who desired that all robbers might be warned that they were not to consider this a precedent that they might attack his servants with impunity.* We cannot leave

* For further particulars as to the house and its contents, "Holland House," by Princess Marie Liechtenstein, may be consulted.

Holland House without quoting the noble passage relating to the third Lord Holland in Macaulay's "Essays"—

"In what language shall we speak of that house, once celebrated for its rare attractions to the furthest ends of the civilised world. To that house, a poet addressed these tender and graceful lines, which have now acquired a new meaning not less sad than that which they originally bore.

'Thou hill, whose brow the antique structures grace,
Reared by bold chiefs of Warwick's noble race,
Why, once so loved, whene'er thy power appears,
O'er my dim eyeballs glance the sudden tears?
How sweet were once thy prospects fresh and fair,
Thy sloping walks and unpolluted air!
How sweet the glooms beneath thine aged trees,
Thy noon-tide shadow and thine evening breeze!
His image thy forsaken bowers restore;
Thy walks and airy prospects charm no more;
No more the summer in thy glooms allayed,
Thine evening breezes, and thy noon-day shade.'*

"Yet a few years, and the shades and structures may follow their illustrious masters. The wonderful city which, ancient and gigantic as it is, still continues to grow as fast as a young town of logwood by a water-privilege in Michigan, may soon displace those turrets and gardens which are associated with so much that is interesting and noble, with the courtly magnificence of Rich, with the loves of Ormond, with the counsels of Cromwell, with the death of Addison. The time is coming when, perhaps, a few old men, the last survivors of our generation, will in vain seek, amidst new streets, and squares, and railway stations, for the site of that dwelling which was in their youth the favourite resort of wits and beauties, of painters and poets, of scholars, philosophers, and statesmen. They will then remember, with strange tenderness, many objects once familiar to them, the avenue and terrace, the busts and the paintings, the carving, the grotesque gilding, and the enigmatical mottoes. With peculiar fondness they will recall that venerable chamber, in which all the antique gravity of a college library was so singularly blended with all that female grace and wit could devise to embellish a drawing-room. They will recollect, not unmoved, those shelves loaded with the varied learning of many lands and many ages, and those portraits in which were preserved the features

* Tickell on the "Death of Addison."

of the best and wisest Englishmen of two generations. They will recollect how many men who have guided the politics of Europe, who have moved great assemblies by reason and eloquence, who have put life into bronze and canvas, or who have left to posterity things so written as it shall not willingly let them die, were there mixed with all that was loveliest and gayest in the society of the most splendid of capitals. These will remember the peculiar character which belonged to that circle, in which every talent and accomplishment, every art and science, had its place. They will remember how the last debate was discussed in one corner, and the last comedy of Scribe in another; while Wilkie gazed with modest admiration on Sir Joshua's Baretti; while Mackintosh turned over Thomas Aquinas to verify a quotation; while Talleyrand related his conversations with Barras at the Luxembourg, or his ride with Lannes over the field of Austerlitz. They will remember, above all, the grace, and the kindness, far more admirable than grace, with which the princely hospitality of that ancient mansion was dispensed. They will remember the venerable and benignant countenance and the cordial voice of him who bade them welcome. They will remember that temper which years of pain, of sickness, of lameness, of confinement, seemed only to make sweeter and sweeter, and that frank politeness, which at once relieved all the embarrassment of the youngest and most timid writer or artist, who found himself for the first time among Ambassadors and Earls. They will remember that constant flow of conversation, so natural, so animated, so various, so rich with observation and anecdote; that wit which never gave a wound; that exquisite mimicry, which ennobled instead of degrading; that goodness of heart which appeared in every look and accent, and gave additional value to every talent and acquirement. They will remember, too, that he whose name they hold in reverence was not less distinguished by the inflexible uprightness of his political conduct, than by his loving disposition and his winning manners. They will remember that, in the last lines which he traced, he expressed his joy that he had done nothing unworthy of the friend of Fox and Grey; and they will have reason to feel similar joy, if, in looking back on many troubled years, they cannot accuse themselves of having done anything unworthy of men who were distinguished by the friendship of Lord Holland."—*Macaulay.*

CHAPTER XII.

SOUTH KENSINGTON.

IF we turn to the left at Tattersall's, the wide ugly Brompton Road will lead us to Cromwell Road, where the *South Kensington Museum*, begun in 1856, is perpetually extending. In its later buildings great use is made of the different tints of terra-cotta ornament so largely and advantageously employed in the Lombard cities.

The Museum is open free on Mondays, Tuesdays, and Saturdays, from 10 A.M. to 10 P.M. On Wednesdays, Thursdays, and Fridays the Museum is open from 10 A.M. to 4, 5, or 6 P.M., as advertised at the entrance, on payment of *6d.*

Any one is permitted to make notes and sketches in the museum galleries, who does not require to sit down or make use of an easel. Visitors are permitted to make careful copies from the objects or pictures (not water-colours) by following the rules advertised in the galleries.

The principal entrance to the Museum is in Cromwell Road.* We first enter the *New Court*, which is divided by a central gallery. It is approached beneath a magnificent Roodloft of marble and alabaster, of 1623, from the cathedral of Bois le Duc in North Brabant. In the centre is a copy of Trajan's Column at Rome. The magnificent collection

* In the garden is John Bell's statue of "The Eagle-Slayer."

of architectural casts and other objects in this court include —beginning from the left—

Tomb of Walter Gray, Archbishop of York, 1216-55, from York Minster.

Porch of Rochester Cathedral, 1340.

Porch in the cloisters of Norwich Cathedral, 1297—1329.

Angle of the cloisters of San Juan de los Reyes, Toledo, 15th cent.

Tabernacle of S. Léau near Brussels, by Corneille de Vriendt, 16th cent.

Reredos representing the Legend of St. Margaret, German of the 15th cent.

*Altar-piece representing the Legend of St. George, in nineteen compartments, from Valencia, 15th cent.

Arch of Santa Maria la Blanca (the Jewish Synagogue) at Toledo, 14th cent.

(North wall.) The Porch called Puerta della Gloria, of the Cathedral of Santiago, 1180-90.

(East wall.) Choir stalls of Ulm Cathedral by Jorg Syrlin, 1468.

Choir Screen of St. Michael's, Hildesheim, 12th cent.

(Screen.) The Schreyder Monument from St. Sebald at Nuremberg, executed by Adam Kraft in 1492. The reliefs represent the Cross Bearing, the Entombment, and the Resurrection.

*Portions of the wrought-iron Screen in Hampton Court gardens, executed by *Huntingdon Shaw* of Nottingham, in 1625.

*Doorway from the demolished wooden church of Sailand in Norway, 12th cent.

Seven-branched Candlestick from Milan Cathedral, 12th cent.

Passing the central *Screen* of the court, we see—

The Chimney-piece of the Council Chamber of the Palais de Justice, Bruges, 1529.

The Corona (hanging from the roof) of Hildesheim Cathedral, 1044-54.

Fountain, with figures of Perseus and Medusa, in the old palace at Munich, 1680.

Tomb of Count Henneberg in Romhild Church, Meiningen, by Peter Vischer, 1508, from a drawing by Albert Durer.

* Original works of art are here marked with an asterisk.

St. George, on horseback, slaying the dragon, from a fountain in the Hradschin Palace at Prague, 1378.

Iron Baptismal Font and Crane, from Notre Dame de Hal in Belgium, cast by William Le Fevre at Tournay in 1444.

Font of Hildesheim Cathedral, 1260.

The Shrine of St. Sebald at Nuremberg, by Peter Vischer, 1506-19.

Porch of the tomb of Sheik Salem Christi at Fâthpûr Sikri near Agra, Mogul Art, 1556—1605.

Eastern gateway of the Sanchi Tope near Bilsah, Bhopal, Central India. Buddhist, A.D. 19—37.

Pulpit of Mimbar, Cairo, 15th cent.

From the central door at the end of the corridor beneath the screen we enter the *South Court*, decorated with mosaic portraits of distinguished painters, sculptors, or workers in pottery. The west side of the area is entirely occupied by the *Loan Collections;* the eastern side is filled with cases of precious objects. At the south-eastern angle is a model of a French boudoir of the time of Marie Antoinette—containing a harp supposed to have belonged to that queen.

Descending the central passage we enter the *North Court*, devoted chiefly to architecture and sculpture. Over the entrance is a model of the Cantoria or Singing Gallery in Santa Maria Novella at Florence, by Baccio d'Agnolo, c. 1500. On the opposite side is the tribune of Santa Chiara at Florence, 1493. Most of the objects in this Hall are copies: we shall only notice a few of the precious originals.

(Left of entrance.) A Lavabo by *Benedetto de Rovezzano*, 1490, from a house at Florence.

An Altar by *Benedetto de Majano*, 1444-98, from the Palazzo Ambron at Florence, containing a terra-cotta Pietá of the 15th century.

(Right of entrance.) Bust of Henry VII. by *Torregiano*, 16th cent.

Lavello for domestic use, from Venice, 1520.

St. Sebastian—a statuette attributed to *Michael Angelo*, 1505.

The Leathern Sword and Scabbard of Cæsar Borgia (1500), whose monogram "Cesare" is thrice repeated upon it.

(In a glass case) Cupid (?) by *Michael Angelo*, believed to have been executed for Jacopo Galli in 1497.

Altar, bearing a relief of the Resurrection, with statuettes of Saints on the pilasters, from St. Domenico at Genoa, 15th cent.

Statue of Jason, by a pupil of Michael Angelo, c. 1530.

A case of Sculptor's Models in wax and terra-cotta (several attributed to Michael Angelo) which belonged to the Gherardini da Firenze.

Altar-piece by *Leonardo del Tasso*, 1520, from the Church of Santa Chiara at Florence, enclosing a tabernacle ascribed to Desiderio da Settignano, c. 1480.

Bust of Giovanni di San Miniato, by *Antonio Rossellino*, 1456.

Kneeling Virgin, by *Matteo Civitali* of Lucca, 15th cent.

(Near the north end of the Court) the "Waterloo Vase," executed by *Sir R. Westmacott* for George IV.

Beneath the gallery on the eastern side of this court is a collection of ecclesiastical vestments, including (within the 4th arch) the famous *Syon Cope*, which was worked in the reign of Henry III., and belonged to the nuns of Syon near Isleworth, by whom it was carried into Portugal at the Reformation. Brought back to England at the beginning of the nineteenth century, it was bequeathed to the Earl of Shrewsbury by some poor nuns to whom he had given an asylum. Beneath the 5th arch is a Portrait of Napoleon I., interesting as an example of the wonderful needlework of Miss Mary Linwood, whose exhibition excited so much interest at the beginning of this century. Built into the compartments below the east gallery are a number of noble chimney-pieces, rescued from decaying palaces at Como, Brescia, Venice, &c., and well worthy of study. The most magnificent, from Padua, is of 1530: opposite to it are an

altar-piece and tabernacle from the Church of S. Girolamo at Fiesole, by *Andrea da Fiesole.*

The compartments beneath the northern gallery are chiefly occupied by specimens of *Della Robbia Ware*, including—

A Medallion bearing the arms of King René of Anjou, executed in honour of his visit to the Villa della Loggia, which belonged to the Pazzi family, near Florence, c. 1453.

The Adoration of the Magi, by *Andrea della Robbia.*

The Madonna giving her girdle to St. Philip, from the Chapel of the Canigiani near Florence, 1500.

Twelve Plaques, painted in blue, representing the twelve months of the year, supposed to have been painted by *Luca della Robbia* for the writing-room of Cosimo de' Medici.

Against one of the piers on the west side of the court is a terra-cotta bust of the 15th century, said to be a portrait of Savonarola.

From the north-western angle of the North Court a door leads to the *North Corridor*, devoted to an exhibition of *Persian Art.* Hence we reach the *North-western Corridors*, devoted to ancient furniture. We had better return to the staircase at the north-western angle of the North Court to ascend to the upper floor. The walls here are decorated with the cartoons executed for the frescoes in the Houses of Parliament. Passing through the three rooms facing the stairs (devoted to Loan Exhibitions), a door on the right leads into Galleries devoted to *Pottery and Porcelain*, both English and Foreign. From the third of the before-mentioned rooms a door on the left leads to the *Galleries above the South Court.* That above the central screen contains many of the greatest treasures of the museum—

A case containing—a splendid Reliquary, formed like a Byzantine Church, 12th century—an altar cross of Rhenish Byzantine work, 12th cent.—a fine German triptych of champlevé enamel of the 13th cent.

Eight cases of rare enamels, 16th and 17th centuries.

Three cases of ecclesiastical objects. The third contains the famous "Gloucester Candlestick" given by the Abbot Peter to the Church of St. Peter at Gloucester, c. 1104.

Two cases of precious metals combined with agate, crystal, and other materials.

Four cases of rare vessels in precious metals for secular use.

Two cases of clocks and watches. Observe the astronomical globe made at Augsburg in 1584 for the Emperor Rudolph II.

Entering the *Southern Gallery*, the western portion is devoted to Carvings in Ivory. In a case at the entrance of the eastern portion is a beautiful Metallic Mirror made for a Duke of Savoy, c. 1550.

(The door in the centre leads to the *Gallery over the Central Screen of the New Court*, containing noble specimens of ancient iron-work, chiefly German and Italian.)

The door at the east end of the Southern Gallery leads to the *Galleries of Water Colour Pictures*,* through which we enter three rooms almost entirely devoted to the collection of pictures illustrative of British Art which was given to the nation by Mr. John Sheepshanks in 1857, and which is known as "the Sheepshanks Collection." We may especially notice—

1st Room.

Sir E. Landseer (1802—73). 88. The Drover's Departure; 91. There's no place like Home; 93. The Old Shepherd's Chief Mourner; 99. Suspense.

Peter de Wint (1784—1849). 258. A Cornfield—a glorious picture, given by the painter's daughter.

* The best pictures here are the hundred works of art given by Mrs. Ellison of Sudbrooke near Lincoln. Especially beautiful is No. 1048, Conisborough Castle by *G. F. Robson* (1790—1833). Some of the pictures are interesting as representations of Old London—as that of old Buckingham House (No. 80) by *E. Dayes*.

2nd Room.

33. *John Constable* (1776—1837). Chichester Cathedral.
62. *Thomas Creswick* (1811—69). A Summer's Afternoon.

3rd Room.

Joseph Mallard William Turner (1775—1851). 207. Line-fishing off Hastings; 208. Venice; 209. St. Michael's Mount, Cornwall; 210. Royal Yacht Squadron at Cowes; 211. Vessel in distress off Yarmouth.

Hence we reach the *North Gallery*, which contains the celebrated *Cartoons of Raffaelle*, being the original designs (drawn with chalk upon strong paper and coloured in distemper) by Raffaelle and his scholars, especially Francesco Penni, for the tapestries ordered by Leo X. to cover the lower walls of the Sistine Chapel, the upper part being already clothed with the glorious frescoes which still adorn them. There were originally eleven Cartoons, but four are lost—The Stoning of Stephen, The Conversion of St. Paul, St. Paul in his Dungeon at Philippi, and the Coronation of the Virgin, which last was intended to fill the space above the altar. The tapestries were executed at Arras, and were hence called *Arazzi*. They were worked under the superintendence of Bernard van Orley, a Dutch pupil of Raffaelle, and were hung up in the Sistine, on St. Stephen's Day, Dec. 26, 1519. Eight years after, they were carried off in the sack of Rome by the French, but were restored to Julius III. by the Constable Anne de Montmorency. In 1798 they were again carried off by the French, and passing through various hands, were repurchased by Pius VII. in 1808 from a Frenchman named Devaux, at Genoa. Though greatly faded and much injured by bad restoration, they still hang in the Vatican.

The seven Cartoons, which alone exist now, lay neglected in the manufactory at Arras till they were seen there in 1630 by Rubens, who advised Charles I. to purchase them for a tapestry manufactory which was established at Mortlake. On the death of Charles, Cromwell bought them for £300. They remained almost forgotten at Whitehall till the time of William III., who removed them to Hampton Court, where a room was built for them by Wren, in which they hung till they were brought to South Kensington. Tapestry workers have twice cut them into strips and pricked the outlines with their needles, first at Arras, and afterwards at Mortlake, where several copies were executed. A splendid set of tapestries worked from the Cartoons whilst they were at Arras (probably ordered by Henry VIII.) was in the collection of Charles I. at Whitehall, and was purchased, after his death, by the Duke of Alva: they are now in the Royal Museum at Berlin.

The Cartoons require many visits to be properly understood. He who visits them often will agree with Steele: "When I first went to see them, I must confess I was but barely pleased; the next time I liked them better; but at last, as I grew better acquainted with them, I fell deeply in love with them: like wise speeches, they sank deep into my heart."*

Right.

Christ's Charge to Peter. The Saviour, a noble figure of divine expression, points to Peter, who kneels, with the keys in his hand, and gazes up with loving veneration to his Master, who bids him "Feed my Sheep!" A somewhat literal expression is given to the words by the flock of sheep to which the Saviour points with his left hand. The disciples express every variety of emotion, surprise, astonishment,

* *Spectator*, No. 244.

even anger, but the expression in James and John is only that of adoration and love.

"Nothing can exceed the beaming warmth, the eager look of pure devotion, in St. John's head. His delightful face seems to start forward from his hair with gratitude and rapture. St. John seems to have been a character Raffaelle delighted in. It was in fact his own."—*Haydon.*

"Present authority, late sufferings, humility and majesty, despotic command and divine love are at once seated in the celestial aspect of our blessed Lord. The figures of the eleven apostles are all in the same passion of admiration, but discover it differently according to their characters. The beloved disciple has in his countenance wonder drowned in love: and the last personage, whose back is towards the spectators, and his side towards the presence, one would fancy to be St. Thomas, as abashed by the conscience of his former diffidence, which perplexed concern it is possible Raffaelle thought it too hard a task to draw, but by this acknowledgment of the difficulty to describe it."—*Spectator*, 226.

The Death of Ananias. Peter, who stands with James as the prominent figure of the apostolic group, appears to be uttering the words, "Thou hast not lied unto men, but unto God." In the foreground the mercenary Ananias falls in the convulsion of death, while the spectators are horrified at the divine judgment. In the background are two groups unconscious of the scene enacted near them. On the one side are people bringing in their property to the community of goods, amongst them Sapphira, who comes with reluctance, counting the money she is about to part from: on the other side St. John, the apostle of love, and another, are comforting the poor with gifts.

Peter and John Healing the Lame Man. The apostles are standing between the twisted pillars of the Beautiful Gate of the Temple. St. Peter, grasping the cripple by the hand, bids him "Arise and walk!" St. John, filled with pity, gazes upon the beggar, who, when he first finds strength in his feet, is doubtful of their new vigour. "The heavenly apostles appear acting these great things with a deep sense of the infirmities which they relieve, but no value of themselves who minister to their weakness. They know themselves to be but the instruments."* The figures of the spectators are wonderfully noble and expressive.

"What a beautiful creature is that in the corner who with a fairy's lightness is gracefully supporting an elegant wicker basket of fruit and flowers and doves, and holding a beautiful boy who carries doves also,

* *Spectator*, No. 226.

which are undulating their little innocent heads to suit his motion. She, as she glides on, turns her exquisite features, her large blue eyes, beautiful full nose, and little delicate breathing mouth, whose upper lip seems to tremble with feeling, and to conceal, for a moment, a little of the nostril. Never was there a more exquisite creature painted. It is impossible to look at her without being in love with her. Raffaelle's flame was so steady and pure.

"Several bystanders seem to regard the beggar as if with an ejaculation of 'Poor Man!' One appears lost in abstraction as if reflecting on his helpless situation."—*Haydon.*

Paul and Barnabas at Lystra. A cripple, who has been healed, is expressing his gratitude to the apostles, while an old man, raising his garment, is satisfying himself that the maimed limb is really restored. The priests, who mistake the apostles for Mercury and Jupiter, are hastening forward with bulls for the sacrifice, and a man is bringing in a ram. Paul is about to rend his garments in his indignation at the idolatry of the people, and Barnabas, clasping his hands, prays that it may be arrested. A young man, observing the distress of the apostles, tries to stop the sacrifice, and already, in some of the faces at the edge of the picture, is evinced the change in the temper of the people of Lystra, who afterwards stoned Paul. The sacrificial group in this cartoon is taken from a relief in the Villa Medici at Rome.

Left.

Elymas the Sorcerer struck Blind. Paul, a sublime figure, stretches out his hand with the words, "And now behold the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season." The Sorcerer, standing opposite to him, filled with graceless indignation, gropes forwards in the first hideous terror of his blindness. Sergius, the proconsul of Cyprus, starts forward from his seat in dismay, and even the lictors at the side of the throne exhibit fear and amazement. Only the upper half of the tapestry from this cartoon is in existence.

Paul Preaching at Athens. The noble figure of St. Paul was adapted by Raffaelle from that lately finished by Filippino Lippi in the Church of the Carmine at Florence. The audience express every varied emotion of attention, meditation, doubt, and conviction. The greater part of this cartoon was probably executed by Francesco Penni.

The Miraculous Draught of Fishes. The scene is the lake of Gennesaret. On the distant shore the people still linger where the Saviour has been teaching from Peter's boat. Now the two boats of the disciples are drawn up close to each other. In one of them

several of the apostles are vainly striving to draw in their net, which is torn with the weight of the fish: in the other, Peter kneels at the feet of his Saviour, with the words, "Depart from me, for I am a sinful man, O Lord!" Raffaelle is believed to have executed almost the whole of this cartoon with his own hand, as a model for the rest, but the cranes on the bank are attributed to Giovanni da Udine.

On the opposite side of Exhibition Road (reached from the North-western—*i.e.* Furniture Galleries—take a ticket of free admittance with you from the door as you go out) is the entrance to the Educational part of the Museum devoted to *Educational Appliances*, *Natural Products*, *Machinery*, *Naval Models*, and *Building Materials*. A division in the long gallery devoted to machinery is interesting as containing—

The Puffing Billy. The oldest locomotive in existence, the first which ran with a smooth wheel on a smooth rail, constructed under William Hedley's Patent for Christopher Blackett of Wylam Collieries. After many trials, it began to work regularly in 1813, and was kept in use till 1862.

The Rocket, the prize engine, constructed by Stephenson for competition in 1829 at Rain Hill, on the Liverpool and Manchester Railway, which was formally opened, Sept. 15, 1830.

The original Engine fitted in 1812 to the *Comet*, the first steamer in Europe advertised for the conveyance of passengers and goods.

The first *Hydraulic Press*, constructed by Joseph Bramah in 1795.

The *Fire Engine* patented by Richard Newsham, 1821-25, being one of the first engines in which two cylinders and an air-vessel are combined and worked together so as to ensure the discharge of continuous streams of water.

Different Models designed and patented by *James Watt*, and that (Newcomen's Engine) in repairing which he made the discovery of a separate condenser, which identified his name with that of the steam-engine.

The first staircase on the right leads to the *National Portrait Gallery*, of ever-increasing interest and importance, established at the suggestion of Philip Henry, 5th Earl

Stanhope, its first President. At present it occupies a suite of small rooms which are wholly inadequate, and, as it is constantly increasing, no arrangement as to dates or characters has been even attempted. It deserves the appropriation of some fine building in a central situation, such as the wantonly destroyed Northumberland House. Many of the earlier portraits, chiefly royal, are by unknown artists, and more curious than otherwise remarkable: the later portraits are not only interesting from those they commemorate, but are in many cases valuable as specimens of the English School of portrait-painters—Dobson, Riley, Richardson, Jervas, Michael Wright, Mary Beale, Godfrey Kneller, Wissing, Sarah Hoadley, Thomas Hudson, Hogarth, Hoare, Dance, Gainsborough, Reynolds, Romney, Opie, Hoppner, Wright of Derby, Hilton, Allan Ramsay, Hudson, Beachey, Raeburn, Lawrence, Phillips, and Landseer. It is impossible (1877) to give more than an alphabetical guide to some of the more interesting pictures :—

Joseph Addison; 1672—1719.—*Sir G. Kneller.*

George Monk, Duke of Albemarle, the restorer of Charles II.; 1608—70.—*Sir P. Lely.*

John Allen, historic writer; 1770—1843.—*Sir E. Landseer.*

Jeffrey, Lord Amherst, 1717—1797.—*Gainsborough.*

Anne of Denmark, wife of James I.; 1575—1619.—*Van Somer.*

Princess Anne (afterwards Queen); 1664—1717; with her son the Duke of Gloucester; 1689—1700.—*Dahl.*

Queen Anne.—*Dahl.*

Sir Richard Arkwright; 1732—1792.—*Wright of Derby.*

Dr. Isaac Barrow, the theologian and mathematician; 1630—1677; a striking work of *Claude Le Fèvre.*

James Barry, the painter; 1741—1806.—*By himself.*

William Pulteney, Earl of Bath; 1682—1764; a magnificent portrait by *Sir J. Reynolds.*

Francis Bartolozzi, the engraver; 1730—1813; a fine work of *Opie.*

William Russell, 1st Duke of Bedford; 1613—1700; a fine specimen of *Sir G. Kneller.*

Jeremy Bentham, 1748—1832; as a boy.—*T. Frye.*

Jeremy Bentham at 81 (painted 1829).—*H. W. Pickersgill.*

Thomas Bewick, 1758—1828; the wood engraver, aged 70.—*Ramsay.*

Sir William Blackstone, the judge, author of the Commentaries; 1723—1780.—*Sir J. Reynolds.*

William Blake, the artist and engraver; 1757—1827; a noble portrait by *T. Phillips.*

Thomas Blood, who attempted to murder the Duke of Ormonde, and stole the Regalia; 1628—1680.—*Gerard Soest.*

Admiral Edward Boscawen; 1711—1761.—*Sir J. Reynolds.*

Elizabeth Barrett Browning, the poetess; 1809—1861, in chalks.—*Field Talfourd.*

Sir M. I. Brunel, who constructed the Thames Tunnel, which is seen in the background; 1769—1849.—*Drummond.*

George Villiers, 2nd Duke of Buckingham; 1627—1687; a beautiful specimen of *Sir P. Lely.*

Sir Francis Burdett, statesman and orator; 1770 — 1844. — *T. Phillips.*

William Cecil, Lord Burghley, the minister of Elizabeth, painted at 77, in 1597; 1521—1598.—*M. Gheerardts.*

Right Hon. Edmund Burke; 1729—1797.—*School of Reynolds.*

Burnet, Bishop of Salisbury, the historian; 1643—1715.—*Riley.*

Robert Burns, the poet; 1759—1796.—*Alex. Nasmyth.*

George, Lord Byron, the poet; 1788—1828.—*T. Phillips.*

Charles Pratt, Lord Chancellor Camden; 1713—1794; a fine work of *Dance.*

Lord Chancellor Campbell, author of "Lives of the Chancellors;" 1779—1861.—*T. A. Woolnoth.*

Thomas Campbell, the poet; 1777—1844.—*Sir T. Lawrence.*

Sir Dudley Carleton, the diplomatist, afterwards Viscount Dorchester; 1572—1631.—*Cornelius Jansen.*

Anne, Lady Carleton.—*C. Jansen.*

Queen Caroline of Anspach, wife of George II.; 1682—1737.—*E. Seeman.*

Caroline, Princess of Wales, wife of George IV.; 1682—1734; a sensuous portrait in a red dress and hat, painted at Blackheath by *Sir T. Lawrence.*

Elizabeth Carter, the Greek scholar, 1717—1806, in crayons.—*Sir T. Lawrence.*

Catherine of Aragon, first wife of Henry VIII.; 1485—1536.—*Unknown.*

Catherine of Braganza, wife of Charles II., 1638—1705, in the dress in which she arrived in England.—*Stoop.*

Sir William Chambers, the architect; 1726—1796.—*Sir J. Reynolds.*

Sir Francis Chantrey, the sculptor; 1782—1841.—*T. Phillips.*

Charles II.; 1630—1685.—*Mrs. Beale.*

Princess Charlotte; 1796—1817.—*G. Dawe.*

Queen Charlotte, wife of George III.; 1744—1818.—*Allan Ramsay.*

William Pitt, Earl of Chatham; 1708—1778.—*R. Brompton.*

Philip Dormer, Earl of Chesterfield, author of the "Letters;" 1694—1773.—*Hoare.*

Charles Churchill, the satirist; 1731—1765.—*Schaak.*

Thomas Clarkson, who promoted the Abolition of the Slave Trade; 1760—1846.—*De Breda.*

Barbara Villiers, Duchess of Cleveland; 1640—1709.—*Sir P. Lely.*

Robert, Lord Clive; 1725—1774.—*Dance.*

Richard Cobden; 1804—1865.—*L. Dickinson.*

Richard Temple, Viscount Cobham, the friend of Pope, *ob.* 1759; a capital work of *Vanloo.*

Samuel Taylor Coleridge, the poet; 1772—1834.—*Washington Alston.*

The same, in his 23rd year.—*M. Vandyke.*

George Colman, the dramatist; 1733—1794.—*Gainsborough.*

William Congreve, the dramatist; 1669—1729.—*Sir G. Kneller.*

Captain J. Cook, the navigator; 1728—1779.—*J. Webber.*

Sir Eyre Coote; 1726—1783.—*Unknown.*

Charles, Earl Cornwallis; 1738—1805.—*Gainsborough.*

Richard Cosway, the miniature painter; 1741—1782.—*By himself.*

Abraham Cowley, the poet; 1618—1667.—*Mrs. Beale.*

William, 1st Earl of Craven; 1606—1697.—*Honthorst.*

Richard Cumberland, the dramatist; 1732—1811.—*Romney.*

Erasmus Darwin, physician and poet; 1731—1802.—*Wright of Derby.*

Moll Davis, an actress beloved by Charles II.—*Sir P. Lely.*

Thomas De Quincey, author of "Confessions of an Opium Eater;" 1785—1859.—*Sir Watson Gordon.*

Charles Dickens, the novelist; 1812—1870.—*Ary Scheffer.*

Charles Dibdin, the song-writer; 1745—1813.—*T. Phillips.*

William Dobson, "The British Tintoret;" 1610—1646.—*By himself.*

Charles Sackville, Earl of Dorset, the Patron of Dryden; 1637—1706.—*Sir G. Kneller.*

John Dryden, the poet; 1631—1700.—*Maubert.*

John Dunning, afterwards Lord Ashburton; 1731—1783.—*Sir J. Reynolds.*

Elizabeth, Queen of Bohemia, daughter of James I.; 1596—1662.—*Mireveldt.*

John Flaxman, the sculptor, 1755—1826, modelling the bust of his friend Hayley, whose son is introduced.—*Romney.*

Benjamin Franklin; 1706—1790.—*French School.*

David Garrick, actor and author; 1716—1779.—*R. E. Pine.*

George II.; 1683—1760; full-length, at the time of his accession.—*Michael Dahl.*

William Hogarth, 1697—1764, painting the Muse of Comedy, a small full-length, *by himself.*

James Hogg, the Ettrick Shepherd; 1772—1835.—*Denning.*

Rev. John Home, 1724—1808, author of "Douglas"—a noble portrait by *Sir Henry Raeburn.*

John Howard, the philanthropist; 1726—1790.—*Mather Brown.*

Leigh Hunt, the essayist; 1784—1859.—*Haydon.*

Sir Elijah Impey, Chief Justice in India; 1732—1809.—*Zoffany.*

Henry Ireton, the son-in-law of Cromwell; 1610—1651.—*Walker.*

Rev. Edward Irving, founder of the "Catholic and Apostolic Church;" 1792—1834.—A sketch by *Slater.*

James I. as a boy; 1566—1625.—*Zucchero.*

James I. in robes of state.—*Van Somer.*

James II.; 1633—1701.—*Riley.*

Lord Chancellor Jeffreys, the cruel judge, 1648—1689, as Recorder of London.—*Sir G. Kneller.*

Henry, Lord Jermyn, afterwards Earl of St. Albans, the friend of Henrietta Maria, *ob.* 1683.—*Sir P. Lely.*

Angelica Kauffmann; 1740—1807.—*By herself.*

John Keats, the poet; 1795—1821; a small full-length seated figure, reading, by *Severn.*

John Philip Kemble, the tragedian; 1757—1823.—*Gilbert Stuart.*

Augustus, Viscount Keppel, admiral; 1727—1786; a noble work of *Sir J. Reynolds.*

John Lambert, General of the Parliamentary forces; 1620—1694.—*Walker.*

Henry, 3rd Marquis of Lansdowne; 1780—1863; a beautiful picture by *Hoppner.*

David Livingstone, the African traveller; 1813—1873; a sketch by *J. Bonomi.*

George II. in middle life, with Westminster Abbey in the distance.—*Shackleton.*

George II., aged 70.—*T. Worlidge.*

George III.; 1738—1820.—*Allan Ramsay.*

George IV.; 1762—1830; a study for the profile on the coinage.—*Sir T. Lawrence.*

Prince George of Denmark, husband of Queen Anne; 1658—1708.—*Wissing.*

John Gibson, the sculptor; 1791—1866.—*Mrs. Carpenter.*

Oliver Goldsmith, the poet; 1728—1774; a portrait which belonged to himself.—*School of Reynolds.*

Thomas Gray, the poet; 1716—1771; sketched from memory by his biographer.—*William Mason.*

William Wyndham, Lord Grenville; 1759—1834; a beautiful portrait by *Hoppner.*

Sir Thomas Gresham, founder of the Royal Exchange; 1519—1579; a grand portrait by *Sir Antonio More.*

Sir Harbottle Grimston, Speaker, and Master of the Rolls; 1602—1683.—*Sir P. Lely.*

Nell Gwynne, beloved by Charles II.; 1640—1691.—*Sir P. Lely.*

Emma Hart, Lady Hamilton; a sketch by *Romney.*

George Frederick Handel; 1684—1759.—*Hudson* (the master of Sir J. Reynolds).

James Harris, author of "Philosophical Essays;" 1709—1780.—*Romney, after Reynolds.*

Warren Hastings, First Governor-General of India; 1733—1818; a noble work of *Sir T. Lawrence.*

Lord Heathfield, the Defender of Gibraltar; 1717—1790.—*Copley.*

Sir William Herschel; 1738—1822.—*Abbot.*

Benjamin Hoadly, Bishop of Winchester; 1676—1761.—*Mrs. Hoadly.*

Thomas Hobbes, the philosopher, aged 81; 1588—1679; a very fine work of *J. M. Wright.*

John Locke, the philosopher; 1632—1704.—*Brownover.*

Alexander Wedderburn, Lord Loughborough, Lord Chancellor; 1733—1805.—*W. Owen.*

Simon Fraser, Lord Lovat, beheaded; 1668—1747.—*Hogarth.*

"When Lord Lovat was brought from Scotland, to be tried in London, Hogarth, having previously known him, went to meet him at St. Albans, for the purpose of taking his portrait, and at the 'White Hart' in that town, found the hoary peer under the hands of his barber. The old nobleman rose to salute him, according to the Scotch and French fashion, with so much eagerness, that he left a large portion of the lather from his beard on the face of his old friend. He is drawn in the attitude of enumerating by his fingers the rebel forces—'such a general had so many men,'" &c.—*J. Ireland.*

George, Earl of Macartney, 1737—1806, conferring with his secretary, Sir E. Staunton.—*Abbott.*

Sir James Mackintosh; 1765—1832.—*Sir T. Lawrence.*

William, Earl of Mansfield, Lord Chief Justice; 1704—1793.—*Copley.*

John, Duke of Marlborough; 1650—1722.—*Wyck.*

Princess Mary, afterwards Mary I.; 1516—1558; a curious portrait painted in 1544.—*Unknown.*

Queen Mary of Modena, wife of James II.; 1658—1718.—*Wissing.*

Queen Mary II., wife of William III.; 1662—1694.—*Wissing.*

Mary, Queen of Scots; 1542—1587. "The Fraser Tytler Portrait," in a rich dress, by a French artist.—*Unknown.*

The same, in a widow's dress, painted during her captivity at Sheffield.—*P. Oudry.*

Richard Mead the great physician; 1673—1754.—*Allan Ramsay.*

Mary Russell Mitford, authoress of "Our Village"; 1786—1855.—*J. Lucas.*

James, Duke of Monmouth, 1649—1685, son of Charles II. and Lucy Waters; beheaded.—*Wissing.*

Hannah More, the religious writer, 1745—1833, painted at 77.—*H. W. Pickersgill.*

George Morland the artist; 1763—1804.—*By himself.*

Arthur Murphy the dramatist; 1727—1805.—*Dance.*

Admiral Lord Nelson; 1737—1823.—*Füger.*

The same.—*F. L. Abbott.*

Joseph Nollekens the sculptor; 1737—1823.—*F. L. Abbott.*

The same, as an old man.—*J. Lonsdale.*

James Northcote the painter; 1746—1831.—*Northcote.*

Anne Oldfield the actress; 1683—1730.—*Richardson.*

John Opie the portrait painter; 1761—1807.—*By himself.*

Henrietta, Duchess of Orleans, 1644—1670, youngest daughter of Charles I., wife of the only brother of Louis XIV.—*Mignard.*

James Butler, 1st Duke of Ormond, Lord High Steward; 1610—1688.—*Sir P. Lely.*

James, 2nd Duke of Ormond; 1665—1745.—*Dahl.*

William Paley, author of the "Evidences"; 1743—1805.—*Sir W. Beechey, after Romney.*

Samuel Parr the great scholar; 1747—1825.—*Dawe.*

Henry Pelham the minister; 1696—1754.—*Hoare.*

Mary, Countess of Pembroke; 1550—1621; a very interesting picture.—*Marc Gheerardts.*

Samuel Pepys, author of the "Diary"; 1632—1703.—*Hayes.*

Spencer Perceval the Prime Minister, 1762—1812, assassinated in the lobby of the House of Commons.—*Joseph.*

Sir Thomas Picton, 1758—1815, killed at Waterloo.—*Sir M. A. Shee.*

Oliver Plunkett, Archbishop of Armagh, 1629—1681, executed at Tyburn.—*G. Murphy.*

Alexander Pope the poet; 1688—1714; in crayons.—*Hoare.*

The same, with Martha Blount.—*Jervas.*

Joseph Priestley the philosopher; 1733—1804; in crayons.—*Sharples.*

Matthew Prior, poet and statesman; 1664—1721.—*Richardson.*

Francis Quarles, author of the "Emblems"; 1592—1644.—*W. Dobson.*

Catherine, Duchess of Queensberry, Prior's "Kitty ever young."—*Jervas.*

Sir Stamford Raffles; 1781—1826.—*Joseph.*

Sir Walter Raleigh, 1552—1618, beheaded at Westminster.—*Zucchero.*

Sir Joshua Reynolds; 1723—1792; a magnificent effect of light and shadow.—*By himself.*

Samuel Rogers the poet; 1763—1855; in chalks.—*Sir T. Lawrence.*

Rt. Hon. George Rose, statesman and political writer; 1744—1818; a noble portrait by *Sir W. Beechey.*

Louis Francis Roubiliac the sculptor, 1695—1762, modelling his statue of Shakspeare.—*Carpentiers.*

William, Lord Russell, the patriot; 1641—1683; beheaded.—*Riley.*

Rachel, Lady Russell, daughter of Wriothesley, Earl of Southampton, and widow of the patriot; 1636—1723.—*Sir G. Kneller.*

William Sancroft, Archbishop of Canterbury; 1616—1693; in crayons.—*E. Lutterel.*

Sir Walter Scott the poet and novelist; 1771—1832.—*Graham Gilbert.*

The same, a sketch at Abbotsford.—*Sir E. Landseer.*

The same, in his study at Abbotsford; his last portrait.—*Sir W. Allan.*

William Shakspeare; 1564—1616. "The Chandos Portrait." It belonged to Sir W. Davenant, Betterton, Mrs. Barry, Mr. Kirk, Mr. Nicolls, the Duke of Chandos, and the Duke of Buckingham and Chandos. It was bought by Lord Ellesmere at the Stowe sale for 355 guineas and presented by him to the gallery.—*Burbage or Taylor.*

William Petty, Earl of Shelburne, 1st Marquis of Lansdowne; 1737—1805.—*Sir J. Reynolds.*

William Shenstone the poet; 1714—1763.—*E. Alcock.*

Anne Brudenell, Countess of Shrewsbury, *ob.* 1702.—*Sir P. Lely.*

Sarah Siddons the actress; 1755—1831.—*Sir W. Beechey.*

The Electress Sophia, 1630—1714, granddaughter of James I. and mother of George I.—*Honthorst.*

Henry Wriothesley, Earl of Southampton, 1573—1624, the friend of Shakspeare.—*Mireveldt.*

Robert Southey the poet; 1774—1843; a sketch in 1804.—*Edridge.*

The same, painted in 1796.—*M. Vandyke.*

James, 1st Earl Stanhope; 1673—1721.—*Sir G. Kneller.*

Charles, 3rd Earl Stanhope; 1753—1816.—*Ozias Humphrey.*

Thomas Stanley, historian of philosophy; 1625—1678.—*Sir P. Lely.*

Richard Steele, essayist and dramatist; 1671—1729.—*Richardson.*

Thomas Stothard the artist; 1755—1834.—*J. Green.*

Joseph Strutt the antiquary; 1749—1802.—*Ozias Humphrey.*

Prince Charles Edward Stuart, 1720—1788, as a boy.—*Largillière.*

Prince Charles Edward Stuart, the young Chevalier; 1720—1788.—*Pompeo Battoni.*

Louisa, Countess of Albany, wife of Prince Charles Edward; 1752—1824.—*Pompeo Battoni.*

Prince James Stuart, son of James II. and Mary of Modena, called by some James III., by others "the Old Pretender;" 1684—1737.—*Alexis Simeon Belle.*

The same.—*Mengs.*

Henry Benedict Stuart, younger brother of Prince Charlie; 1725—1807.—*Largillière.*

The same, as Cardinal York.—*Pompeo Battoni.*

Jonathan Swift, Dean of St. Patrick's; 1667—1745.—*Jervas.*

Sir William Temple the diplomatist; 1628—1699.—*Sir P. Lely.*

James Thomson the poet; 1700—1748.—*Paton.*

Lord Chancellor Thurlow; 1732—1806.—*T. Phillips.*

John Tillotson, Archbishop of Canterbury; 1630—1694.—*Mrs. Beale.*

John Horne Tooke the politician; 1736—1812.—*Hardy.*

George Byng, 1st Viscount Torrington; 1663—1733.—*Sir G. Kneller.*

Patrick Fraser Tytler the historian; 1791—1849.—*Mrs. Carpenter.*

Peter Martyr Vermilius, the Reformed preacher at Oxford in time of Edward VI.; 1500—1562.—*Hans Asper.*

William Wake, Archbishop of Canterbury; 1657—1737.—*Gibson.*

William Waller the poet; 1605—1687.—*Riley.*

Sir Robert Walpole, 1st Earl of Orford, the Prime Minister; 1676—1745.—*Vanloo.*

Horace Walpole, 4th Earl of Orford, the author; 1717—1797.—*N. Hone.*

William Warburton, Bishop of Gloucester; 1698—1779.—*C. Phillips.*

General George Washington; 1732—1799; in crayons.—*Mrs. Sharples.*

James Watt the engineer; 1736—1819.—*De Breda.*

Isaac Watts, author of the Hymns; 1674—1748.—*Sir G. Kneller.*

The 1st Duke of Wellington; 1769—1852.—*Count D'Orsay.*

Rev. John Wesley; 1703—1791; aged 63.—*Hone.*

The same, aged 85.—*W. Hamilton.*

Benjamin West the historical painter; 1738—1820.—*Gilbert Stuart.*

Rev. George Whitefield, preaching; 1714—1770.—*J. Woolaston.*

William Wilberforce the philanthropist; 1759—1833.—*Sir T. Lawrence.*

Sir David Wilkie the painter; 1785—1841.—*By himself.*

William III. as a boy of seven in a yellow dress; 1650—1702.—*Cornelius Jansen.*

Sir Ralph Winwood the diplomatist; 1564—1617.—*Mireveldt.*

General James Wolfe; 1726—1759.—*Highmore.*

William Wordsworth the poet; 1770—1850.—*Pickersgill.*

Sir Christopher Wren the architect; 1632—1723.—*Sir G. Kneller.*

Joseph Wright of Derby the portrait painter; 1734—1797.—*By himself.*

Anne Hyde, Duchess of York, mother of Mary II. and Anne; 1637—1671.—*Sir P. Lely.*

John Zoffany the painter; 1733—1810.—*By himself.*

A room attached to this gallery contains a number of electrotype casts from the tombs in Westminster Abbey. A fine bronze bust of Charles I. is by *Fanelli*; a terra-cotta bust of Cromwell is by *Pierce.*

A little higher up the Exhibition Road is the entrance of *The India Museum.*

Admittance, Mondays and Saturdays 1*s.*: on all other days 6*d.*

The galleries on the ground-floor are occupied by objects

illustrative of the Natural Products, Minerals, and Zoology of India. On the upper-floor are specimens of Indian Manufactures. In Room IX. are the principal curiosities, which were formerly shown at the East India House—Runjeet Singh's golden throne, and Tippoo Saib's Tiger, taken at Seringapatam, which was made by mechanism to growl, and the Englishman it is supposed to be devouring, to scream, for his amusement. The passage by which the lower galleries are reached is occupied by the curious sculptures brought in 1845 from the Amravati Tope on the river Kistna in the district of Guntoor in Madras.

The dull *Horticultural Gardens* occupy the site of those of Loudon and Wise, whose collection of trees and shrubs was so much eulogised by Evelyn. To the south-west of these, at the junction of Cromwell Road and Gloucester Road, stood Gloucester Lodge, built for the Duchess of Gloucester and inhabited by Princess Sophia, and afterwards by George Canning. It was pulled down in 1852.

Returning to the Brompton Road, we find the Fulham Road running southwards. On the right is *Onslow Square*, which retains a portion of the fine avenue which once extended from the grounds of Cowper House to the Fulham Road, where it terminated opposite Hollis Place.

The *Consumptive Hospital*, at the south-east corner of Onslow Square, occupies part of the grounds of Sydenham Edwards, the editor of the Botanical Register, which grounds existed till 1844. The perfectly countrified aspect of Brompton at this time is described by Lord Lytton in his novel of "Godolphin."

Streets are rapidly increasing along the Fulham Road, which a short time ago ran entirely through nursery-grounds.

The famous Brompton Park Nursery lasted from the time of James II. to that of the Exhibition of 1851.* Evelyn describes "its noble assembly of trees, evergreens, &c." The Brompton Stock is a memorial of its celebrity.

On the right are *The Boltons*, where forty years ago six brace of partridges used to rise in a morning, now regularly laid out with villas, much frequented by artists.

[The road leads through Walham Green to *Fulham*, which, though four miles from Hyde Park Corner, requires a cursory mention here as the home of the Bishops of London.

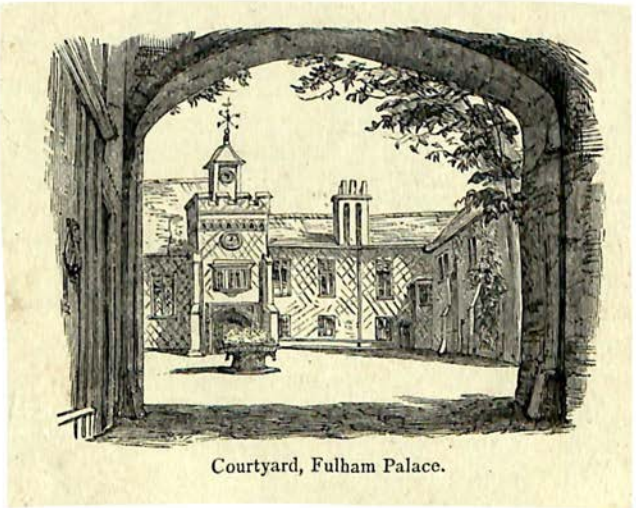
Fulham, which, according to Camden, means "the place of fowles," but, according to most authorities, "the place of dirt," is a pretty antiquated village with a wooden bridge over the Thames. The Inn of the Golden Lion existed in the time of Henry VII., and was for some time the residence of Bishop Bonner. At another tavern, the King's Arms, the Fire of London was annually commemorated on September 1, in honour of its having given refuge to a number of city fugitives. The perpendicular *Church of All Saints*, which stands near the river, contains a great number of interesting monuments. We may especially notice that of John Viscount Mordaunt of Avalon, father of the great Earl of Peterborough, *ob.* 1675, by Bushnell, sculptor of the figures on Temple Bar, with a statue by Bird; the noble monument by Gibbons to Dorothy Hyliard, 1695, wife of Sir W. Clarke, Secretary at War to Charles II., and afterwards of Samuel Barrow, physician to the same, author of the Latin verses prefixed to "Paradise Lost;" the simple altar tomb of Sir William Butts, 1545, the physician

* *The Builder*, September 4, 1875.

to Henry VIII., mentioned by Shakspeare; the quaint monument of Margaret, wife of Sir Peter Legh of Lyme, 1603, and her two babies; the mural monuments of Thomas Carlos, 1665, son of the Colonel Careless who hid Charles II. in the oak, and was allowed to change his name to Carlos as a reward; of Thomas Smith, Master of Requests to James I., 1609; of Bishop Gibson, 1748; Bishop Porteus, 1809; and Bishop Blomfield, 1857. An admirable Flemish brass commemorates Margaret Swanders, 1529. In the churchyard are the monuments of Sir Francis Child, 1713, and of Theodore Hook, 1841. On the eastern side of the church are the tombs of a number of the bishops (beginning at the church wall)—Lowth, 1787; Terrick, 1777; Randolph, 1813; Gibson, 1748; Sherlock, 1761; Compton, 1713; Hayter, 1762; Robinson, 1723. Near the tomb of his patron, Bishop Compton, lies Richard Fiddes, author of the Life of Cardinal Wolsey. In the grave of Bishop Lowth rests his friend Wilson, Bishop of Bristol, 1792.

A drive through an avenue, or (from the church) a raised causeway called "the Bishop's Walk," leads to *Fulham Palace*, the ancient manor-house of the Bishops of London. A gateway is the approach to a quaint picturesque court-yard surrounded by low buildings of red and black bricks, erected by Bishop Fitzjames in the reign of Henry VII. The interior of the palace is unimportant, though the Library contains a number of episcopal portraits, including that of Bishop Ridley, whose four years' residence here is one of the most interesting periods in the history of the palace. Under his hospitable roof the mother and sister of his predecessor, Bonner, continued to reside, ever-welcome

guests at his table, where the place of honour was always reserved for "our mother, Bonner," The palace gardens were filled with rare shrubs by Bishop Grindal, who was a great gardener: they still contain a very fine cork-tree. A picturesque garden-gateway bears the arms of Bishop Fitz-james. The *Chapel*, in the garden, was built by Butterfield for Bishop Tait, 1867.



Courtyard, Fulham Palace.

In the water-meadows and on the river banks, near Fulham Palace, may be recognised many of the familiar subjects in the pictures of De Wint, who repeated them over and over again. In ascending the river to Fulham a perfect gallery of De Wints is seen.

Near the palace is *Craven Cottage*, much admired when it was built by Lady Craven, afterwards Margravine of Anspach. At *Parson's Green*, a hamlet of Fulham, lived

Lord Mordaunt, whose tomb is in the church, and his son, the famous Earl of Peterborough. Peterborough House has been rebuilt. On the same side of the green Samuel Richardson lived from 1755 to his death in 1761.]

INDEX.

A.

Academy, Royal, i. 42, 74
Aldermanbury, i. 231
Aldgate, i. 345
Alley, Change, i. 362
  Cranborne, ii. 7
  Duck's Foot, i. 430
  Great Bell, i. 247
  Gunpowder, i. 113
  Half-Moon, i. 301
  Hope and Anchor, i. 418
  Panyer, i. 158
Almack's, ii. 68
Almonry, The Westminster, ii. 371
Almshouses, Countess of Kent's, i. 217
  Emery Hill's, ii. 400
  Lady Dacre's, ii. 437
  Palmer's, ii. 356
  Sir A. Judde's, i. 295
  Sir J. Milborne's, i. 347
  Vandun's, ii. 398
Alsatia, i. 114
Arcade, Burlington, ii. 78
Arch, Green Park, ii. 113
  Marble, ii. 100
Artillery Ground, i. 303
Astley's Amphitheatre, ii. 404
Austin Friars, i. 277

B.

Bank, Child's, i. 102
  Coutts', i. 18
  of England, i. 256
  Gosling's, i. 102
  Hoare's, i. 102
Bankside, i. 459
Barbican, i. 272
Bath, Cold Bath, i. 212
  Lord Essex's, i. 37
  Queen Anne's, ii. 160
  Roman, in the Strand, i. 37
Battersea, ii. 448
Bayswater, ii. 104
Bedfordbury, i. 19
Belgravia, ii. 108
Bermondsey, i. 468
Bethnal Green, i. 317
Bevis Marks, i. 319
Billingsgate, i. 422
Blackfriars, i. 438
Bloomsbury, ii. 163
Boltons, the, ii. 497
Brewery, Barclay and Perkins's, i. 407
  Truman, Hanbury, and Buxton's, i. 314
Bridewell, i. 116
Bridge, Albert, the, ii. 450
  Battersea, ii. 448
  Blackfriars, i. 438
  New Chelsea, ii. 450
  London, i. 447
  Southwark, i. 434
  Waterloo, i. 474
  Westminster, ii. 402
Brokenwharf, i. 436
Bucklersbury, i. 250
Buildings, Beaufort, i. 28
  Craven, i. 93
  Cripplegate, i. 273
  Pitt's, ii. 462
  Southampton, ii. 191
  Westmoreland, i. 264
Bunhill Fields, i. 303

C.

Camden Town, i. 221
Canonbury, i. 217
Castle Baynard, i. 437
Cartoons, the, ii. 482
Cathedral, St. George's, Roman Catholic, ii. 405
  St. Paul's, i. 128
Cemetery, Bunhill Fields, i. 303
  Friends', i. 312
  Kensal Green, ii. 143
  St. George, Hanover Square, ii. 104
  St. George the Martyr, ii. 187
  St. Giles in the Fields, ii. 147
Chamber, Jerusalem, ii. 361
Chambers, Albany, ii. 73

Chambers, Crosby Hall, i. 287
Chapel, of Chelsea Hospital, ii. 427
Clement's Inn, i. 44
Foundling Hospital, ii. 187
Fulham Palace, ii. 499
Chapel, Grosvenor, ii. 96
Lambe's, i. 217
of Lambeth Palace, ii. 417
Lincoln's Inn, i. 84
Marlborough Gardens, ii. 53
the Mercers', i. 243
Moravian, i. 107
Orange Street, ii. 128
of the Pyx, ii. 353
Rolls, i. 79
Royal of St. James's, ii. 59
Royal of Whitehall, ii. 217
St. Catherine's, Regent's Park, ii. 140
St. Catherine's, Westminster, ii. 358
St. Etheldreda, ii. 200
St. John in the Tower, i. 392
St. Patrick, Soho, ii. 151
St. Peter ad Vincula, i. 490
St. Stephen, Westminster, ii. 374
St. Thomas of Acon, i. 244
Sardinian, i. 91
Serjeants' Inn, i. 79
Spa Fields, i. 212
Chapter House, Westminster, ii. 347
Charterhouse, the, i. 194
Cheapside, i. 223
Chelsea, ii. 425
Chichester Rents, i. 82
Church, Allhallows, Barking, i. 363
Allhallows, Bread Street, i. 324
Allhallows the Great, i. 431
Allhallows, Lombard Street, i. 335
Allhallows in the Wall, i. 276
All Saints, Fulham, ii. 497
All Saints, Margaret Street, ii. 148
All Souls, Langham Place, ii. 139
Austin Friars, i. 277
Chelsea Old, ii. 434
Holy Trinity, Minories, i. 415
Irvingite, ii. 184
Martyrs' Memorial, i. 213
St. Alban, Holborn, ii. 193
St. Alban, Wood Street, i. 229
St. Alphege, London Wall, i. 275
St. Andrew, Holborn, ii. 193
St. Andrew, Wells Street, ii. 149
St. Andrew Undershaft, i. 357
St. Anne, Soho, ii. 132
St. Anne in the Willows, i. 259
St. Antholin's, i. 328
St. Augustine, i. 326
St. Bartholomew the Great, i. 182
St. Bartholomew the Less, i. 189
St. Bartholomew, by the Exchange, i. 429
St. Benet, Paul's Wharf, i. 437
St. Botolph, Aldersgate, i. 260
St. Botolph, Aldgate, i. 347
St. Botolph, Bishopsgate, i. 298
St. Bride, i. 118
Church, St. Catherine Coleman, i. 340
St. Catherine Cree, i. 354
St. Clement Danes, i. 41
St. Clement, Eastcheap, i. 332
St. Dionis Backchurch, i. 336
St. Dunstan in the East, i. 423
St. Dunstan in the West, i. 106
St. Dunstan, Stepney, i. 351
St. Edmund, i. 335
St. Ethelburga, i. 298
St. Faith, i. 132
St. Gabriel, i. 336
St. George, Bloomsbury, ii. 183
St. George, Hanover Square, ii. 138
St. George, Southwark, i. 466
St. Giles, Cripplegate, i. 269
St. Giles in the Fields, ii. 155
St. Gregory, i. 132
St. Helen's, Great, i. 288
St. James, Clerkenwell, i. 209
St. James, Garlickhithe, i. 435
St. James, Piccadilly, ii. 71
St. John, Clerkenwell, i. 203
St. John the Evangelist, ii. 190
St. John, Westminster, ii. 399
St. Lawrence, Jewry, i. 234
St. Leonard, Shoreditch, i. 315
St. Magnus, i. 429
St. Margaret, Lothbury, i. 257
St. Margaret Pattens, i. 336
St. Margaret, Westminster, ii. 391
St. Martin in the Fields, ii. 2
St. Martin, Ludgate, i. 125
St. Mary, Abchurch, i. 331
St. Mary, Aldermanbury, i. 231
St. Mary Aldermary, i. 326
St. Mary, Battersea, ii. 448
St. Mary le Bone, ii. 142
St. Mary le Bow, i. 232
St. Mary at Hill, i. 424
St. Mary, Islington, i. 217
St. Mary, Kennington, ii. 462
St. Mary, Lambeth, ii. 407
St. Mary Overy, i. 450
St. Mary, Soho, ii. 153
St. Mary le Strand, i. 38
St. Mary, Whitechapel, i. 349
St. Mary Woolnoth, i. 333
St. Mary Magdalen, Old Fish Street, i. 323
St. Michael, i. 434
St. Michael Bassishaw, i. 275
St. Michael, Cornhill, i. 361
St. Michael le Quern, i. 157
St. Michael, Queenhithe, i. 436
St. Michael, Wood Street, i. 228
St. Mildred, Bread Street, i. 324
St. Mildred, Poultry, i. 249
St. Nicholas Cole Abbey, i. 323
St. Olave, Hart Street, i. 341
St. Olave, Old Jewry, i. 246
St. Pancras in the Fields, ii. 143
St. Pancras, New Road, ii. 143
St. Paul, Covent Garden, i. 22
St. Peter, Clerkenwell, i. 213

Church, St. Peter, Cornhill, i. 361
St. Peter, Paul's Wharf, i. 437
St. Saviour, Southwark, i. 450
St. Sepulchre, i. 169
St. Stephen, Coleman Street, i. 247
St. Stephen, Walbrook, i. 255
St. Stephen, Westminster, ii. 400
St. Swithin, i. 329
St Vedast, i. 226
Temple, i. 63
Churchyard, Allhallows Staining, i. 337
St. Anne, Soho, ii. 132
St. Giles, ii. 155
St. Giles, Cripplegate, i. 270
St. Martin's, ii. 4
St. Margaret, Westminster, ii. 308
St. Matthew, Friday Street, i. 230
St. Pancras, ii. 145
St. Pancras in Pancras Lane, i. 242
St. Paul's, i. 156
St. Stephen's, i. 246
Circus, Finsbury, i. 301
Piccadilly, ii. 124
Clerkenwell, i. 206
Cloisters, Charterhouse, i. 194
Grey Friars, i. 164
Westminster, ii. 354
Close, Bartholomew, i. 191
Club, Army and Navy, ii
Arthur's, ii. 67
Athenæum, ii. 48
Beefsteak, i. 21
Boodle's, ii. 68
Brooks', ii. 68
Carlton, ii. 49
Conservative, ii. 67
Garrick, i. 135
Guards', ii. 49
Kit Kat, i. 104
Literary, ii. 51, 131
Naval and Military, ii. 82
New University, ii. 68
Oxford and Cambridge, ii. 49
Reform, ii. 48
Travellers', ii. 48
United Service, ii. 47
White's, ii. 69
Cockpit, the, ii. 223
Coffee-house, Button's, i. 27
Chapter, i. 156
Don Saltero's, ii. 431
Garaway's, i. 362
Jonathan's, i. 362
Lloyd's, i. 253
Tom's, i. 27
Will's, i. 26
White's Chocolate, ii. 69
Cold Harbour, i. 430
College, Gresham, i. 296
Heralds', i. 155
of Physicians, i. 158
St. Spirit and St. Mary, i. 434
Sion, i. 274
of Surgeons, i. 95
College, University, ii. 164
Column, Duke of York's, ii. 48
Nelson, ii. 1
Westminster Memorial, ii. 400
Common, Kensington, ii. 406
Conduit, Bayswater, i. 300
Cornhill, i. 360
Great, i. 224
Little, i. 224
St. James's, ii. 49
Convent, Augustinian, i. 277
Black Friars, i. 438
Carthusian, i. 192
Cluniac, i. 468
Crossed Friars, i. 344
Grey Friars, i. 162
Poor Clares, i. 417
Whitefriars, i. 114
Corner, Hyde Park, ii. 107
Pie, i. 172
Poets', ii. 235
Cottage, Craven, ii. 499
Court, Brick, Temple, i. 72
Bolt, i. 112
Cecil, ii. 7
Crane, i. 108
Devereux, i. 50
Dorset, ii. 227
Drury, i. 39
Falcon, i. 107
Flower de Luce, i. 108
Founders', i. 256
Fountain, Temple, i. 73
Fox, ii. 191
Green Arbour, i. 169
Hare, i. 266
Hare, Temple, i. 70
Ingram, i. 336
Johnson's, i. 112
Oxford, i. 256
Poppin's, i. 114
St. Martin's, i. 126; ii. 128
St. Peter's, ii. 6
Salisbury, i. 115
Tanfield, Temple, i. 71
Wine Office, i. 112
White Hart, i. 333
Court-room, Barber-Surgeons', i. 262
Covent Garden, i. 19
Cripplegate, i. 268
Cross, in Beech Lane, i. 268
Charing, i. 1
Cheapside, i. 224
St. Paul's, i. 151
Crutched Friars, i. 344
Crypt, Bow Church, i. 232
Gerard's Hall, i. 323
Guildhall, i. 240
Lambeth Chapel, ii. 417
St. James in the Wall, i. 337
St. Michael, Aldgate, i. 345
St. Paul's, i. 146
St. Stephen's, Westminster, ii. 385
Westminster Abbey, ii. 346
Custom House, the, i. 421

D.

Deanery, St. Paul's, i. 155
Westminster, ii. 360
Docks, the, i. 418
Domesday Book, i. 108
Drive, the Queen's, ii. 107

E.

Entry, Church, i. 442
Exchange, the Coal, i. 423
New, i. 16
Royal, i. 251
Stock, i. 256
Wool, i. 246
Exchequer, the, ii. 223
Exhibition, Madame Tussaud's, ii. 98

F.

Fair, Bartholomew, i. 173
Cloth, i. 190
Milk, ii. 120
Farm, Chalk, ii. 141
Ebury, ii. 108
Fields, Bonner's, i. 317
Finsbury, i. 275
The Five, ii. 109
Spa, i. 212
Fire Brigade, Metropolitan, i. 326
Fountain, the Buxton, ii. 401
of St. Lawrence, i. 334
in the Temple, i. 73
Trafalgar Square, i. 1
Friars, Austin, i. 277
Fulham, ii. 497
Fulwood's Rents, ii. 497

G.

Gallery of British Artists, ii. 45
Grosvenor, ii. 79
National, ii. 7
National Portrait, ii. 486
Gate, Aldgate, i. 345
Aldersgate, i. 258
Bishopsgate, i. 298
Cripplegate, i. 268
Ludgate, i. 123
Newgate, i. 166
Queen Anne's, ii. 401
Temple Bar, i. 51
Storey's, ii. 401
Gate House, Westminster, ii. 368
Gateway of Essex House, i. 50
King Street, ii. 204
of Lincoln's Inn, i. 82
of St. James's Palace, ii. 53
St. John's, i. 200
Temple, Inner, i. 61
Temple, Middle, i. 61
Whitehall (Holbein's), ii. 204
of York House, i. 14
Gardens, Baldwin's, ii. 193
Botanic (Chelsea), ii. 429
Brompton Nursery, ii. 497
of Buckingham Palace, ii. 115
of Chelsea Hospital, ii. 428
Cremorne, ii. 448
of Gray's Inn, i. 100
of Holland House, ii. 472
Horticultural, ii. 496
Kensington, ii. 454
of Lambeth Palace, ii. 420
Marylebone, ii. 143
Paris, i. 460
Privy, ii. 220
Ranelagh, ii. 428
St. James's Palace, ii. 61
Spring, ii. 121
Temple, i. 76
Vauxhall, ii. 422
Westminster College, ii, 358
Zoological, ii. 141
Great St. Helen's, i. 287
Green, Kensington Palace, ii. 460
Parson's, ii. 499
Grey Friars, i. 162
Grove, Lisson, ii. 142
Westbourne. ii. 104
Guildhall, the, i. 236

H.

Hackney, i. 317
Hall, Agricultural, i. 215
Albert, ii. 453
Copped, ii. 422
Crosby, i. 282
the Egyptian, Mansion House, i. 254
Exeter, i. 28
the Flaxman, ii. 164
Gerard's, i. 323
Hicks', i. 199
Piccadilla, ii. 70
the Welsh, i. 240
Westminster, ii. 380
Halls of City Companies—
Apothecaries', i. 440
Armourers', i. 247
Barber-Surgeons', i. 262
Brewers', i. 230
Carpenters', i. 276
Clothworkers', i. 337
Coopers', i. 276
Curriers', i. 273
Cutlers', i. 433
Drapers', i. 257
Dyers', i. 432
Fishmongers', i. 445
Goldsmiths', i. 226
Haberdashers', i. 230
Ironmongers', i. 339
Leathersellers', i. 295
Mercers', i. 244
Merchant Tailors', i. 280
Painter-Stainers', i. 435
Parish Clerks', i. 435

Halls of City Companies—
Pewterers', i. 336
Pinners', i. 279
Saddlers', i. 242
Skinners', i. 432
Stationers', i. 126
Vintners', i. 434
Hangman's Gains, i. 418
Haymarket, the, ii. 46
Highbury Barn, i. 216
Hill, College, i. 433
Constitution, ii. 113
Dowgate, i. 432
Fish Street, i. 424
Hill, Hay, ii. 84
Primrose, ii. 141
Snow, ii. 201
St. Lawrence Poultney, i. 430
Hockley in the Hole, i. 212
Holborn, ii. 188
Horse Guards, the, ii. 221
Hospital, Bethlem, ii. 404
Bridewell, i. 116
Chelsea, ii. 425
Christ's, i. 162
Consumptive, ii. 496
Foundling, the, ii. 185
Guy's, i. 460
King's College, i. 95
St. Bartholomew's, i. 188
St. Giles', ii. 154
St. Katherine's, ii. 140
St. Thomas's, ii. 406
Houndsditch, i. 318
House, of the Abbots of Westminster, ii. 360
of Alderman Beckford, ii. 152
of Alderman Boydell, i. 242
of Alderman Wood, ii. 152
Alford, ii. 452
Ancaster, i. 91
Apsley, ii. 109
Archbishop's, ii. 424
Arlington, ii. 114
Arklow, ii. 102
Ashburnham, ii. 367
Bacon, i. 265
Bangor, i. 114
of James Barry, ii. 148
Bath, ii. 82
Beaufort, ii. 431
Berkeley, ii. 79
of Miss Berry, ii. 82
of Bloomfield, i. 247
Bourdon, ii. 88
Bridgewater, ii. 61
of Edmund Burke, ii. 131
Burlington, ii. 73
Burnet, i. 206
of Dr. Burney, ii. 129
of Byron (his birthplace), ii. 99
Cambridge, ii. 82
Camden, ii. 460
Canonbury, i. 219
Carlisle, ii. 151
House, Carlton, ii. 47
of Thomas Carlyle, ii. 447
of Lord Castlereagh, ii. 50
of Chantrey, ii. 82
Chesterfield, ii. 94
of Sir R. Clayton, i. 246
Cleveland, ii. 50
of Lord Clive, ii. 87
of Commons, ii. 387
of Cosway, ii. 51
of Cowley, i. 106
of Mrs. Cromwell, ii. 226
of the De la Poles, i. 430
Devonshire, ii. 79
of Earls of Devonshire, i. 301
Dorchester, ii. 106
of Drayton, i. 106
Drury, i. 92
of Dryden, ii. 130, 134
Dudley, ii. 106
Durham, i. 15
East India, i. 360
Falconberg, ii. 152
Fife, ii. 219
of Flaxman, ii. 149
Foley, ii. 139
of Sir P. Francis, ii. 50
of Fuseli, ii. 6
of Gainsborough, ii. 51
Gloucester, ii. 82
of Goldsmith, i. 169
of Gondomar, i. 348
Goring, ii. 114
Gresham, i. 251, 273
Grosvenor, ii. 91
of Nell Gwynne, ii. 50
of Hans Jacobsen, i. 348
Harcourt, ii. 99
Haunted, in Berkeley Square, ii. 87
Hertford, ii. 98
of Hogarth, ii. 127
Holland, ii. 463
of John Hunter, ii. 127
of Lady Huntingdon, i. 212
Kensington, ii. 462
Kent, ii. 451
of Kosciusko, ii. 127
Lansdowne, ii. 84
Lauderdale, i. 266
of the Duke of Leeds, ii. 49
Leicester, ii. 125
of Linacre, i. 329
Lindsey, i. 91
Lindsey (Chelsea), ii. 446
London, i. 266
of Lords, ii. 388
of Lord Macaulay, ii. 463
Marlborough, ii. 52
of Sir T. Mayerne, ii. 446
Lord Mayor's Banqueting, ii. 100
of Milton in St. Bride's, i. 119
of Milton in Petty France, ii. 402
of Lord Mohun, ii. 130
Montagu, ii. 97, 224
of Lady Mary Wortley Montagu, ii. 99

House, of Sir T. More, ii. 431
of Napoleon III., ii. 68
Newcastle, i. 90
of Sir I. Newton, ii. 129
Norfolk, ii. 50
Northumberland, i. 6
Northumberland, of the Earls of, i. 344
of Sir R. Peel, ii. 221
Peterborough, ii. 424
of Lord Peterborough at Parson's Green, ii. 499
of Sir P. Pindar, i. 299
Portsmouth, i. 94
Powis, ii. 88
of Princess Amelia, ii. 99
of the Duke of Queensberry, ii. 82
of Sir J. Reynolds, ii. 6, 127
Rochester, i. 459
of G. Romney, ii. 99.
of Roubiliac, ii. 6
of the first Royal Academy, ii. 42
of the Royal Society, i. 109
Salisbury, i. 19
Schomberg, ii. 51
Shaftesbury, i. 264
Shakspeare's, i. 266
Somerset, i. 33
Southampton, ii. 191
Stafford, ii. 65
Stratheden, ii. 452
Thanet, i. 264
of Sir J. Thornhill, ii. 6, 127
of Turner, at Chelsea, ii. 427
of Vanbrugh, ii. 220
of General Wade, ii. 78
Wallingford, ii. 221
of Horace Walpole, ii. 87
of Sir R. Walpole, ii. 69
of Izaak Walton, i. 106
White, the, ii. 151
of Sir R. Whittington, i. 273, 341
Winchester, i. 278, 458
Winchester (at Chelsea), ii. 431
Worcester, i. 28
York, i. 11
of Count Zinzendorf, i. 446
Houses of Parliament, ii. 385
Hoxton, i. 317

I.

Infirmary, the, of Westminster, ii. 357
Inns of Court and Chancery—
Barnard's, i. 98
Clifford's, i. 79
Furnival's, i. 98
Gray's, i. 98
Lincoln's, i. 82
Lyon's, i. 40
Scroope's, i. 98
Serjeants', i. 79
Staple, i. 96
Temple, Inner, i. 61
Inns of Court and Chancery—
Temple, Middle, i. 71
Thavies', i. 98
Institution, Royal, ii. 79
United Service, ii. 219
Irvingite Church, ii. 184
Island, Duck, ii. 119
Thorney, ii. 228
Islington, i. 215

K.

Kennington, ii. 404
Kensington Gore, ii. 453
King's Jewel House, ii. 372
Knightsbridge, ii. 451

L.

Lambeth, ii. 404
Lane, Basing, i. 323
Billiter, i. 345
Birchin, i. 335
Botolph, i. 423
Canonbury, i. 217
Carter, i. 442
Chancery, i. 78
Clement's, i. 335
Cloak, i. 433
Cock, i. 172
Cree, i. 356
Distaff, i. 323
Drury, i. 92
Eldenesse, i. 159
Elms, ii. 105
Fetter, i. 107
Field, i. 123
Golden, i. 272
Gravel, i. 348
Gray's Inn, ii. 191
Gutter, i. 227
Hog, ii. 153
Ivy Bridge, i. 18
Kirion, i. 327
Lad, i. 232
Lewknor's, ii. 160
Maiden, i. 27
Mark, i. 340
Middle Temple, i. 61
Milford, i. 48
Mincing, i. 337
Nightingale, i. 347
Pancras, i. 242
Petticoat, i. 348
Philpot, i. 336
Pudding, i. 429
Rood, i. 336
St. Anne's, ii. 371
St. John's, i. 199
St. Martin's, ii. 6
St. Pancras, i. 327
Seacoal, i. 336
Seething, i. 349
Shire, i. 104

Lane, Shoe, i. 113
Soper, i. 242
Strand, i. 37
Suffolk, i. 430
Three Cranes, i. 434
Tyburn, ii. 83
Warwick, i. 158
Water, i. 440
Library, British Museum, ii. 182
Charterhouse, i. 196
Christ's Hospital, i. 165
Grenville, ii. 182
Guildhall, i. 241
King's, ii. 181
Lambeth, ii. 412
Lincoln's Inn, i. 85
Middle Temple, i. 76
Royal Society, ii. 76
Society of Antiquaries, ii. 78
Westminster Abbey, ii. 356
Westminster School, ii. 366
Williams', i. 272
Lincoln's Inn, i. 82
Lincoln's Inn Fields, i. 85
Lions of Landseer, ii. 2
Little Britain, i. 260
Lloyd's, i. 253
Lodge, Airlie, ii. 463
Argyll, ii. 463
Holly, ii. 463
Lowther, ii. 452
London Stone, i. 329
London Wall, i. 273
Long Acre, ii. 134
Lord's Cricket Ground, ii. 142
Lothbury, i. 256
Ludgate, i. 123

M.

Mansion House, the, i. 254
Manufacture of Chelsea China, ii. 448
Manufacture of Doulton Faience, ii. 422
Market, Billingsgate, i. 422
Clare, i. 44
Hungerford, i. 11
James's, ii. 47
Leadenhall, i. 352
Newgate, i. 161
Oxford, ii. 148
Shepherd's, ii. 83
Smithfield, i. 172
Marylebone, ii. 142
Mayfair, ii. 83
Maypole, the, in the Strand, i. 38
Undershaft, i. 354
Meeting House, Quakers', i. 333
Memorial, Albert, ii. 454
Westminster Scholars', ii. 400
Mint, the Royal, i. 418
Monastery, Blackfriars, i. 438
Monument, the, i. 424
Moorfields, i. 301
Museum, the British, ii. 165
City, i. 241
Museum, College of Surgeons, i. 95
Don Saltero's, ii. 431
The India, ii. 495
London Missionary, i. 312
Soane, i. 86
South Kensington, ii. 476
United Service, ii. 219

N.

National Gallery, ii. 7
New Law Courts, the, i. 78

O.

Old Bailey, i. 168
Old Chelsea Bun House, ii. 429
Old Jewry, i. 246
Opera, Italian, ii. 46
Office, Admiralty, ii. 221
Colonial, ii. 223
East India, ii. 223
Foreign, ii. 223
Home, ii. 223
Lost Property, ii. 220
Police, ii. 223
Record, i. 108
War, ii. 49
Offices of Messrs. Cubitt, ii. 191

P.

Paddington, ii. 142
Palace, Bridewell, i. 117
Buckingham, ii. 114
Chelsea, ii. 430
Fulham, ii. 490
Kennington, ii. 404
Kensington, ii. 456
Lambeth, ii. 410
St. James's, ii. 53
Savoy, i. 29
of the Tower, i. 415
Westminster, New, ii. 377
Westminster, Old, ii. 375
Whitehall, ii. 202
Pall Mall, ii. 43
Park, Battersea, ii. 450
Bellsize, ii. 163
Green, ii. 113
Hyde, ii. 105
Marylebone, ii. 142
Regent's, ii. 139
St. James's, ii. 115
Westbourne, ii. 104
Passage, Jerusalem, i. 208
Lansdowne, ii. 84
Sweedon's, ii. 273
Pentonville, i. 220
Petty France, ii. 402
Place, Argyll, ii. 137
Bedford, ii. 184
Canonbury, i. 210

Place, Connaught, ii. 101
Duke's, i. 319
Ely, ii. 196
Hamilton, ii. 83
Langham, ii. 139
Palsgrave, i. 51
Park, ii. 69
Portland, ii. 139
Rathbone, ii. 149
St. James's, ii. 69
Stratford, ii. 100
Wardrobe, i. 442
Waterloo, ii. 47
Windsor, i. 264
Piccadilly, ii. 70
Post Office, the, i. 226
Priory, Christchurch, i. 356
Holy Trinity, i. 356
St. Bartholomew's, i. 180
St. John's, i. 199
Prison, Clerkenwell, i. 211
Cold Bath Fields, i. 212
Fleet, i. 120
the Lollards, ii. 419
Marshalsea, i. 465
Millbank, ii. 424
Newgate, i. 166
Pentonville, i. 220
Tothill Fields, ii. 400
Poultry, i. 249

Q.

Quadrant, the, ii. 124
Queenhithe, i. 435

R.

Ratcliffe Highway, i. 419
Record Office, i. 108
Restaurant, Pontack's, i. 166
Ring, the, ii. 108
Row, Bolton, ii. 84
Budge, i. 328
Butchers', i. 41
Canon, ii. 227
Cheyne, ii. 447
Church, i. 340
Cleveland, ii. 61
Cooper's, i. 344
Paternoster, i. 156
Rochester, ii. 400
Rotten, ii. 107
Road, Brompton, ii. 476
Campden Hill, ii. 463
Commercial, i. 350
Edgeware, ii. 102
Goswell, i. 266
Horseferry, ii. 400
Theobald's, ii. 189
Tottenham Court, ii. 160
Tyburn, ii. 100
Rolls Chapel, i. 79
Rookery, the, ii. 158
Rooms, Willis's, ii. 68

S.

St. Giles's, ii. 154
St. John's Wood, ii. 141
St. Paul's Cathedral, i. 128
Sanctuary of St. Martin's le Grand, i. 222
of Westminster, ii, 369
of Whitefriars, i. 114
Savoy, the, i. 29
School, Archbishop Tenison's, ii. 127
Charterhouse, i. 195
City of London, i. 231
Grey Coat, ii. 400
Mercers', i. 434
Radcliffe, i. 351
St. Paul's, i. 153
Westminster, ii. 364
Seldam, the, i. 234
Serpentine, the, ii. 108
Sessions House, Old Bailey, i. 168
Clerkenwell, i. 208
Seven Dials, the, ii. 159
Shadwell, i. 419
Shop-front, the oldest, i. 253
Shoreditch, i. 314
Smithfield, i. 172
Soane Museum, i. 86
Society of Antiquaries, ii. 77
of Arts, i. 17
Astronomical, ii. 74
Chemical, ii. 74
Charity Organization, i. 15
Chemical, ii. 74
Geological, ii. 74
Linnæan, ii. 74
Royal, ii. 74
Soho, ii. 150
Somers Town, i. 221
Southwark, i. 460
Spitalfields, i. 312
Square, Audley, ii. 94
Bedford, ii. 164
Belgrave, ii. 109
Berkeley, ii. 87
Blandford, ii. 97
Bloomsbury, ii. 183
Bryanston, ii. 97
Cavendish, ii. 98
Charterhouse, i. 191
Cold Bath, i. 212
Crosby, i. 287
Dorset, ii. 97
Finsbury, i. 301
Golden, ii. 137
Gordon, ii. 184
Gough, i. 112
Grosvenor, ii. 89
Hanover, ii. 138
Leicester, ii. 125
Manchester, ii. 98
Montagu, ii. 98
Myddelton, i. 214
Onslow, ii. 496
Portman, ii. 96

Square, Prebend, i. 217
Printing House, i. 443
Red Lion, ii. 189
Russell, ii. 184
St. James's, ii. 49
St. John's, i. 203
Soho, ii. 150
Southampton, ii. 183
Spital, i. 314
Tavistock, ii. 164
Trafalgar, ii. 1
Trinity, i. 367
Vincent, ii. 400
Statue of Achilles, ii. 107
of Queen Anne, i. 137; ii. 402
of Lord George Bentinck, ii. 99
of G. Canning, ii. 401
of Charles I., i. 3
of Charles II., Chelsea Hospital, ii. 425
of Charles II. by Gibbons, i. 232
of Charles II. at the Mansion House, i. 255
of Sir R. Clayton, ii. 407
of Lord Clyde, ii. 48
of the Prince Consort, ii. 201, 454
of Captain Coram, ii. 185
of William, Duke of Cumberland, ii. 99
of Edward VI., i. 164; ii. 407
of Queen Elizabeth, i. 107
of Sir John Franklin, ii. 48
of George I., ii. 129
of George III., ii. 46
of George IV., ii. 2
of Sir H. Havelock, ii. 2
of Lord Herbert of Lea, ii. 49
of James II., ii. 219
of the Duke of Kent, ii. 139
of Melancholy and Madness, ii. 405
of Sir H. Myddelton, i. 217
of Sir C. Napier, ii. 2
of Lord Nelson, ii. 1
of George Peabody, i. 279
of Sir R. Peel, i. 223
of Henry Peto, i. 98
of William Pitt, ii. 138
of Richard I., ii. 391
of Sir Hans Sloane, ii. 429
of Queen Victoria, i. 232
of Wellington, Hyde Park Corner, ii. 113
of Wellington, Royal Exchange, i. 250
of William III., ii. 49
of William IV., i. 332
of the Duke of York, ii. 48
Stangate, ii. 406
Staple Inn, i. 96
Stepney, i. 350
Strand, the, i. 5
Street, Addle, i. 229
Albemarle, ii. 79
Aldersgate, i. 258
Arlington, ii. 69
Street, Ashby, i. 213
Audley, North, ii. 96
Audley, South, ii. 94
Baker, ii. 98
Basinghall, New, i. 275
Bath, Great, i. 213
Bennet, ii. 69
Berkeley, ii. 84
Bishopsgate, i. 282
Bloomsbury, ii. 162
Bond, ii. 78
Borough, High, i. 460
Bow, Covent Garden, i. 26
Bread, i. 324
Bridge, Westminster, ii. 402
Broad, i. 276
Brook, ii. 94
Brooke, ii. 192
Brydges, i. 19
Bull and Mouth, i. 259
Burleigh, i. 27
Bury, ii. 68
Cannon, i. 323
Carey, i. 95
Castle, ii. 148
Cato, ii. 90
Cecil, i. 19
Chenies, ii. 164
Chandos, i. 19, 27
Charles (Berkeley Square), ii. 88
Charles (Drury Lane), ii. 160
Charles (Grosvenor Square), ii. 89
Charles (St. James's), ii. 49
Church, ii. 447
Clarges, ii. 82
Cockspur, ii. 45
Coleman, i. 246
Compton, ii. 150
Cork, ii. 78
Cornhill, i. 360
Coventry, ii. 124
Cranbourne, ii. 134
Crown, ii. 153
Curzon, ii. 82
Cutler, i. 318
Dean, ii. 150
Delahay, ii. 227
Denzil, i. 44
Devonshire, i. 301
Dover, ii. 79
Downing, ii. 223
Dudley, ii. 159
Duke (Aldgate), i. 347
Duke (St. James's), ii. 68
Endell, ii. 160
Essex, i. 48
Exeter, i. 27
Falcon, i. 261
Farringdon, i. 123
Fenchurch, i. 335
Fish, Old, i. 323
Fleet, i. 101
Fore, i. 273
Francis, ii. 164
Friday, i. 230

Street, Garrick, ii. 135
Gerard, ii. 130
Grosvenor, ii. 91
Giltspur, i. 172
Gower, ii. 164
Gracechurch, i. 333
Great George, ii. 401
Gresham, i. 232
Grub, i. 273
Half Moon, ii. 82
Harley, ii. 99
Hart, i. 341
Haymarket, ii. 46
Holles, i. 44
Holles (Cavendish Square), ii. 99
Holywell, i. 39
Homer, ii. 91
Hosier, i. 172
Houghton, i. 24
Howard, i. 48
Howland, ii. 162
James, ii. 47
Jermyn, ii. 70
Jewin, i. 266
Jewry, i. 347
John (Adelphi), i. 17
King, i. 235
King (Westminster), ii. 225
Kingsgate, ii. 189
King William, i. 333
Knightrider, i. 324
Leadenhall, i. 354
Lime, i. 336
Lombard, i. 334
Long, ii. 67
Long Acre, ii. 134
Macclesfield, ii. 132
Margaret, ii. 148
Market, ii. 47
Middlesex, i. 348
Milk, i. 231
Milton, i. 273
Monkwell, i. 262
Montague, ii. 184
Monmouth, ii. 159
Mount, ii. 89
Museum, ii. 165
Newgate, i. 162
Newport, ii. 135
Norfolk, i. 47
Old, i. 260
Orchard, ii. 97
Oxford, ii. 100
Panton, ii. 47
Portsmouth, i. 95
Portugal, i. 95
Queen, i. 242; ii. 434
Queen, Great, i. 90
Redcross, i. 268
Regent, ii. 124
St. Andrew's, ii. 159
St. George's, i. 419
St. James's, ii. 67
St. Mary Axe, i. 357
Salisbury, i. 19
Street, Seymour, ii. 98
Silver, i. 261
Skinner, i. 312
Southampton, i. 19
Stangate, ii. 406
Streatham, ii. 164
Suffolk, ii. 45
Surrey, i. 48
Sutton, ii. 151
Tavistock, i. 19
Thames, Lower, i. 420
Thames, Upper, i. 430
Throgmorton, i. 257
Threadneedle, i. 280
Tower, Great, i. 363
Upper, i. 217
Villiers, i. 13
Vine, ii. 399
Wardour, ii. 149
Warwick, ii. 45
Watling, i. 326
Wells, ii. 149
Wentworth, i. 349
Wild, Great, i. 92
Wigmore, ii. 98
Wimpole, ii. 98
Winchester, Great, i. 297
Windmill, Great, ii. 124
Wood, i. 227
Wych, i. 45
York, ii. 402
Sundials, of the Temple, i. 76
of Lincoln's Inn, i. 83

T.

Tabernacle, Whitefield's, ii. 161
Tattersall's, ii. 451
Tavern, Angel, i. 215
Angel (St. Giles's), ii. 157
Bell, i. 59
Bell, Old, ii. 193
Bible, i. 104
Black Jack, i. 95
Blue Boar, ii. 190
Blue Pig, ii. 190
Bow, ii. 157
Cheshire Cheese, i. 112
Cock, i. 105
Cock (in Hackney), i. 317
Cross Keys, i. 199
Czar's Head, i. 367
Devil, i. 103
Dolly's Chop House, i. 158
Elephant, i. 337
Four Swans, i. 295
George, i. 461
Green Dragon, i. 295
Hummums, Old, i. 21
Mermaid, i. 230
Oxford Arms, i. 159
Pillars of Hercules, ii. 112
Queen's Head, i. 340
Red Cow, i. 418
Running Footman, ii. 88

Tavern, Sir Hugh Myddelton, i. 214
Star and Garter, ii. 51
Tabard, i. 462
Thatched House, ii. 67
Three Nuns, i. 348
Three Tuns, i. 423
Waterman's Arms, i. 419
White Conduit House, i. 219
White Hart, i. 461.
Temple, the, i. 61
Temple Bar, i. 51
Terrace, Adelphi, i. 16
Richmond, ii. 225
Thames Tunnel, i. 419
Theatre, the, i. 315
Bankside, i. 459
The Curtain, i. 315
Drury Lane, i. 94
The Duke's, i. 115
The Globe, i. 459
Red Bull, i. 213
Sadler's Wells, i. 21
St. James's, ii. 68
Salisbury Court, i. 115
Times Printing Office, i. 443
Tower, Canonbury, i. 218
Hill, i. 367
of London, i. 368
of Montfiquet, i. 117
Royal, i. 327
of St. Mary Somerset, i. 436
Victoria, ii. 377
Town, Camden, i. 221
Kentish, i. 221
Somers, i. 221
Treasury, the, ii. 223
Trinity House, the, i. 417
Tyburn, ii. 101
Tyburnia, ii. 104

U.

University, New London, ii. 78

V.

Vauxhall, ii. 422
Viaduct, Holborn, ii. 201
Villa, St. Dunstan's, ii. 142

W.

Walbrook, i. 255
Walk, Artillery, i. 311
Bird Cage, ii. 122
Cheyne, ii. 429
Wall of London, i. 270, 275
Wapping, i. 418
Ward, Portsoken, i. 347
Wardrobe, the King's, i. 432
the Queen's, i. 327
Watergate of York House, i. 13
Well, Bagnigge, i. 214,
the Clerks', i. 211
Crowder's, i. 271
Sadler's, i. 214
St. Bride's, i. 108
St. Clement's, i. 43
Skinners', i. 212
Westminster Abbey, ii. 228
Wharf, Battle Bridge, i. 469.
Botolph, 423
Whetstone Park, ii. 190
Whitechapel, i. 349
Whitefriars, i. 114
Whitehall, ii. 202

Y.

Yard, Belle Sauvage, i. 124
Coal, ii. 160
Dean's (Westminster), ii. 363
Glass House, i. 443
Ireland, i. 443
Little Dean's (Westminster), ii. 364
Palace, New, ii. 378
Palace, Old, ii. 390
Playhouse, i. 272, 443
Red Bull, i. 213
Scotland, ii. 220
Tilt, ii. 122
Tokenhouse, i. 257

THE END.

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